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musical COURIER

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Summer Study Gains in U. S.

By Rudolph Ganz

WHAT a blessing for music and music education, in our well-deserving U.S.A., that summer music study, as well as summer concert activities, are beginning to rival the crowded concert schedules and the attendance at institutions of musical learning during the winter months.

Let us look back to the early days, some fifty years ago (if it is your privilege and good luck to be able to do so). Then students struggled to overcome the technical and musical difficulties of the most popular "selections" on Mr. Paderewski's programs, and progressive teachers tried hard to break a lance for the still new and intimate music of Brahms, and—later on—for the unique transition into the impressionistic atmosphere of Debussy and Ravel. One has a right to feel amazed, if not bewildered, at the evolution and growth of music in the creative and performance fields as of today or of recent date.

There is no doubt that the reproducing piano (of the not so gay 20's), the phonograph, the radio and television are deserving of much praise for having brought good music into the home and into the schoolroom.

How about defining "good music"? Good music is music well made and music having a message. It can reach the head (analysis, understanding), the heart (emotion, inner illumination), and the feet (the rhythmical aspect of the march, the dance, the ballet). Good music is enduring and will stand the wear and tear of both interpretation and distortion.

Many Facets of Progress

With regard to the development of symphonic music, the list of first class symphony orchestras (some twenty-five to thirty), scores of so-called important second class organizations, and the hundreds of semi-professional orchestral groups is astounding proof that more people perform music than in any other country in the world. Chamber music is heard both in the concert hall and in the home.

American music publishers are interested in the most progressive utterances of the young American composers. Urtext editions of the entire works of the great Masters of the baroque, classical and romantic periods are printed in America—a most powerful sign of a "Declaration of Independence" from the "printed pages" in Europe.

Local, state and national contests for instrumentalists, singers and composers help to discover some of the still dormant talent among the great number of gifted American youngsters. Scholarships, fellowships, grants, commissions are offered by University departments, Colleges and Schools of Music in ever increasing numbers.

The era of academic degrees for musicians is with us in full bloom. It guarantees, in a certain way, the added cultural background to the professional outlook of the individual. The teaching profession all over the country has reached a state of excellency of guidance which measures up to any European standards.

Summer study for those whose love and labor are devoted to teaching through the fall, winter and spring quarters is the one and only opportunity to continue or refresh their earlier training. The world of creative music moves fast. A teacher, like an artist, must "renew" himself or herself from time to time—or, better, all the time. Whoever stands still will be lost sight of in the ever advancing march of competition, comparison and search for achievement.

Summer Study Now Universal

Interesting summer courses are offered by practically every institution listed in the field of music and music education. Master classes by well-known artists and pedagogues are open to performers and auditors who are anxious to find new inspiration for guiding their own students in the new and ever-changing aspects of our rich musical fare. The number of Music Camps is steadily increasing, and the summer concert series by well-known symphony orchestras attract more and more eager patrons. We have at least a half-dozen young but growing Salzburgs—both on the plains and in the mountains, in the great cities and away from them. The entire nation seems to be alert with the desire to continue, during the warmer months, to be near the "making of music" and to learn more about its secrets. It is a new blessing for the thousands who look for greater cultural progress, for deeper understanding of the Art of Music, for closer brotherhood through the unique, universal language.

What a joy to be living in the present time and to be able to sense an always finer, more sensitive, future for mankind!

ON THE COVER

Since 1939 the studio of Rita Kittain and Lydia Chaliapin has been a flourishing center of vocal training in New York City. After singing and teaching with success in Continental Europe, Mme. Kittain and Mme. Chaliapin continued their activities in this country. Mme. Kittain made her debut at the Moscow Opera, subsequently singing at La Scala and being chosen by Feodor Chaliapin as co-artist for his concert tours. Mme. Lydia Chaliapin, following the counsel of her famous father, became a student at the Kittain studios in Milan, where she eventually joined the teaching staff after several years of stage engagements. Concert, opera and recordings have been factors in the distinguished careers of both instructors.

Besides the annual Spring Recital, scheduled this season for May 20 at Carnegie Recital Hall, artists under the Kittain-Chaliapin guidance are fulfilling major concert and opera assignments. In addition to the New York Studio, Mme. Kittain and Mme. Chaliapin are on the staff of the Westchester Conservatory of Music at White Plains, N. Y., with an active schedule of voice work, repertoire, program-building, and operatic coaching.

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April 1, 1952

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FACING THE MUSIC

By Harold C. Schonberg

THERE comes a time in every critic's life when the two prompter's boxes on the stage of the Metropolitan Opera House extend beckoning fingers that no longer can be ignored. After years of looking at them and wondering what went on within, I nerved myself to approach the Metropolitan press department, hat in hand, beseeching permission to spend an evening with the prompter.

The Metropolitan was most obliging. Sure, the press department said, you are welcome any time. But you are not going to get into the box during a performance. Room only for one, alas. However, if you would like to hang around it during a performance. . . . What opera? *Otello*? Fine.

And so, a short time ago, I was conducted into the labyrinth underneath the Metropolitan's stage—bats surely must fly there at night—before an *Otello* performance. The prompter had not shown up yet, and I was allowed to enter the sacred precincts. As I had been warned, there was room for but one person. I climbed up a few steps and sat in a swivel chair. In front of me was a little sliding shelf with room for one vocal score. A couple of shielded bulbs threw a narrow strip of light. There also was quite a draft.

At that moment the prompter for the evening, Otello Ceroni, showed up and said hello. Ceroni wore a knee-length black alpaca jacket, a woolen sport shirt and a red bow tie. He explained his setup after I descended from his cubbyhole and he replaced me to arrange for his evening's work. He showed me the mirror that he was arranging so that he could see the conductor's beat. It was a tiny, three-fourths of an inch circle. That was all he needed, he said, and fitted it into a small metal frame. He added that if architects were going to design a new building for the Met, he was very anxious to have them sit in his box for just one evening. They wouldn't like it, he said, and then they would be sure to design something more comfortable.

At that moment the warning buzzer sounded, and Ceroni darted into his tiny castle, shutting the door behind him. I wandered over to the adjacent box. This belonged to two of the house's electricians—John Staats, who has been a fixture since 1910, and Rudy Kuntner, who came a short time ago from the Forty-Sixth Street Theatre. Kuntner left a better job to come here; he likes the atmosphere around the Met. He and Staats were talking technical jargon. "Got the paint frame off?" and mysterious terms like that.

STAATS was in charge of the immense lighting control panel. Kuntner was on an elevated platform, his head in a box adjacent to Ceroni's. Before him were a panel of electric equipment, a speaking tube, telephone, earphones, a large array of switches. There also was a clip board with *Otello* instructions. This contained cued directions, such as "Curtain Dome 3; G.C.M. to 8, Al to 4; Cue 1, Cassio comes on."

"I get musical cues and sight cues," Kuntner explained. "The latter I have to know myself. The others are phoned or buzzed in by a conductor in the wings. I'm also in touch with the other lighting men in the wings, and they give me cues too."

He went on to say that Staats worked from a "plot"—a diagrammatic representation of sorts that allowed some of the controls to be preset. "Sometimes something goes wrong with the switchboard, but not often. Otherwise everything seems to go all right. Nothing here like what I was used to in the theatre, though. A different show every night here."

ALL this Kuntner explained while working and interjecting remarks to Staats, like "White flies pockets on, John," or "Blue border, spots to full, make it very slow in the clouds."

Kuntner saw me looking wistfully at the little bit of stage that could be seen beyond his shoulders.

"Want to take a look?" he goodnaturedly asked.

I climbed behind him and eagerly took a look at the stage, right (or so it seemed to me) into the faces of Paolo Silveri (the Iago) and Thomas Hayward, the Cassio. Silveri looked, from my worm's eye view, huge and assured. He was dressed in red, he was planted with his feet apart, firm as a rock, and I could just about see his vocal cords in operation. Behind him was the drinking chorus, all greasepaint and artificial smiles. To my immediate right I could see the left arm of Ceroni, an eloquent index finger authoritatively giving the beat. It was all very impressive. I ducked back. The voices of the singers were right on top of me, and so was Kuntner's voice: "You'll be pushing the green color master now, John?" "Yeah," Staats said.

I left them and walked outside of their booth. Immediately above me was the stage. I heard peculiar creaking noises not dissimilar to those a ship makes in a heavy sea. Mixed with those noises was a heady mixture of stamping, footsteps, singing, thumps and slidings. Above it all could be heard Ceroni's clear, dispassionate voice, always a measure ahead of the conductor. "Son io," I would hear from him; and, a second later, a lusty "Son io" from Ramon Vinay, the Otello of the evening.

Wandering back to the electrician's box, hoping that Kuntner would invite me for another peep, I caught him on the phone. "Marty? This is Rudy. What have you got that cloud connected to on the other side? . . . Yes, I can see it from here. . . . Just go back and look at it." There was a pause. Then, "That's right. It's not supposed to be moving. Take it off!"

He looked down at me and grinned. "Want to take another look?"

This time Vinay and Delia Rigal, his Desdemona, were locked in close embrace. If Silveri had looked huge, Vinay appeared simply colossal. He is a large-framed man—I wondered what sized collars he wears; his neck looked like Caruso's—and he was gazing at Rigal with a hungry look in his eye. Rigal, adorned with a large blonde wig, was looking at him in equally carnivorous fashion. They were alone on stage, and I had the uneasy feeling that I was trespassing upon the private affairs of a pair of lovers. That feeling was intensified when Rigal glanced haughtily into my eyes. It took a second or so to realize that it was not my interesting face at which she was peering but my neighbor's, Ceroni's. "Mio superbo guerrier," Ceroni's voice rang out. "Mio superbo guerrier," Rigal sang.

"Don't they hear Ceroni's voice in the second balcony?" I whispered to Kuntner?

"Naah," he said, in a voice equally as loud as Ceroni's.

The curtain came down to end the first act. The door to the prompter's box shot open and Ceroni dashed out. "I go now to see the conductor," he flung over his shoulder.

About five minutes later he returned. I asked him a few inane questions; and Ceroni, an old hand at being interviewed, pleasantly answered.

Yes, he liked his job very much. Yes, he used to conduct opera himself. Yes, a prompter was very important. A good one could relax the cast; it knows that he'll almost always prevent a mistake before it happens; and if it does happen, he can straighten it out. He also thought that this cast of *Otello* was a very strong one. How did it compare with *Otello* casts 'way back when? Well, that was then, and today is today. Ceroni doesn't especially like comparisons between present and bygone singers.

AS for his first name—yes, wasn't it a coincidence, ha! ha!—his father was a trombonist in an opera orchestra in Italy. He loved *Otello* so much that he decided to name an expected child Otello if it was a boy. It was a boy. He is Otello.

Sedge Leblang

Otello Ceroni prompting a stage rehearsal at the Met.

New York Fortnight Brings Return of Walter And U. S. "Farewell" to Concerts by Flagstad

CARNEGIE HALL

N. Y. Philharmonic Symphony, George Szell conducting, March 6, E.—Mr. Szell has few competitors when it comes to the interpretation of classical symphonies. Again his reading of Beethoven's Symphony No. 4 was exemplary in its clarity, tonal balance and structural design. The tenderness characteristic of this work was projected persuasively.

The soloist was Monique de la Bruchollerie in Jean Rivier's Concerto for Piano and Orchestra No. 1 in C major. The artist gave a virtuoso account of this work, meeting its great technical demands with ease and brilliancy. The score itself is disappointing. It has motoric drive, but the movements are mechanical, not dictated by great imagination, the concerto being of the machine age. Nevertheless, Mme. de Bruchollerie received cordial applause from the listeners.

Mr. Szell closed the concert with Elgar's Enigma Variations, to which he gave a colorful, individual and highly exciting reading. H. W. L.

March 8, E.—Grant Johannesen, pianist, was soloist in Chopin's Concerto No. 2, in F minor. The artist, a native of Utah, but well known internationally as the winner of the Ostend Competition, made his first appearance as soloist with this orchestra and earned a well deserved success. His interpretation, technically impeccable, was deeply musical, virile in its approach, and lyrical without being sentimental. His reading had the characteristics of genuine musicianship. Mr. Szell's accompaniment reflected the same spirit. He rightly shared in the ovation bestowed upon the soloist. The concert opened with Beethoven's Leonore Overture No. 3 and closed with Elgar's Enigma Variations. H. W. L.

N. Y. Philharmonic-Symphony, Bruno Walter conducting, March 13, E.—This notable concert presented Brahms' Song of Destiny and A German Requiem. The choral part was assigned to the Westminster Choir, Dr. John Finley Williamson, director. Nadine Conner, soprano, and Mack Harrell, baritone, were the soloists in the Requiem.

As is well known, the Song of Destiny is one of the most transcendent compositions of Brahms, and indeed of the whole choral literature. It is completely remote from any earthly ballast in its melodic purity and its orchestral scoring. The words by Hoelderlin, sung in an English translation (as was the German Requiem) and the music combined into an indissoluble unit of moving simplicity. When the work ends with an orchestral postlude, repeating the first choral stanza without its participation, the power of the music completely replaces the vocal effect, and the instrumental sound projects what was before sung in words.

The Requiem also was a noble achievement of interpretative mastery. Mr. Walter, incomparable in his reading of Olympian beauty and equanimity, imbued the performance with a serenity which made his effort an epic achievement. Chorus, soloists and orchestra responded to his every wish in the slightest nuances. It was an evening of deep spiritual meaning, in which music again proved to be a moral force. H. W. L.

March 20, E.—Kirsten Flagstad gave the first of three farewell appearances in New York. Accompanied by Bruno Walter at the piano, she sang Wagner's five Wesendonck songs and afterwards with the Philharmonic Orchestra the Immolation scene from Die Goetterdaemmerung. An audience which filled the hall to the last available seat made it

BRUNO WALTER and NADINE CONNER, the conductor and soloist of a New York Philharmonic-Symphony concert.

known beyond doubt that the artist had sung herself into their hearts and that the parting was deeply regretted. She received an ovation of particular warmth and cordiality, a recognition of her great artistry and consummate vocal power.

In her sensitive singing of the songs, interpreted without any theatricality but as deeply felt lyric jewels, Mme. Flagstad was greatly assisted by Mr. Walter, who at the piano wove the symphonic pattern of the accompaniments into a sounding picture of moving impact. The same unity of musical conception pervaded the soprano's performance of the Immolation Scene. The absence of stagecraft made her effort even more impressive; it reflected the noble human emotion which makes her rendition of this piece unforgettable.

The concert opened with Mr. Walter conducting the Philharmonic Orchestra in Schubert's Symphony No. 9, in C major, a conservative realization of the score. It was the second half of the program that was a musical event of greatest importance. H. W. L.

Philadelphia Orchestra, Eugene Ormandy conducting, March 11, E.—This concert was devoted exclusively to works by Brahms. Nathan Milstein was soloist in the Violin Concerto, which he played with his customary technical dexterity and musical finesse. While the first movement was interpreted with some detachment, during the second and last part the artist played with utter immersion and with a beauty of tone which beguiled the audience.

Mr. Ormandy opened the list with the Tragic Overture, in a dramatic and structurally well integrated reading. The second half was given over to the Symphony No. 2. Mr. Ormandy prefers, especially in the first movement, a faster pace than this reviewer is used to, but the consistency of his interpretation is fully convincing and gives added drama to the movement. Rarely had one heard the lyricism of the Adagio conveyed with greater warmth and expressiveness, and the grace and charm of the Allegretto projected more fully than in Mr. Ormandy's reading. After the apotheosis of the last movement, there was prolonged applause. H. W. L.

Boston Symphony Orchestra, Leonard Bernstein conducting, March 12, E.—The final concert of the evening series opened with Mozart's Eine Kleine Nachtmusik. Leonard Bernstein, absent this season from our concert stage and therefore especially cordially welcomed, gave a strangely detached and business-like reading of the enchanting score. In the dual capacity of pianist and conductor, Mr. Bernstein performed the same master's Concerto for Piano in E flat major (K. 271). It was a restrained reading in which the piano took a secondary role (perhaps due to the fact that the lid was removed for reasons of the visibility of the conductor to the orchestral players, and consequently the resonance of the instrument was diminished). Its tinkling tone did not fully convey the musical content of the piece, which, with the exception of the last movement, is Mozart at his most beautiful.

The second half was given over to Sibelius' Symphony No. 5, in E flat major. Mr. Bernstein's interpretation was highly imaginative, dramatic and grandiloquent where the composer wanted it so, and tender and lyric in the other portions of the magnificent work. H. W. L.

March 15, A.—The last Saturday afternoon concert this year again had Mr. Bernstein as conductor. Beethoven's monumental String Quartet in C sharp minor, op. 131, was played by the string orchestra. Unfortunately, the experiment was far from successful, as the addition of double basses to the original quartet spoils the balance and destroys the texture of the music; moreover, Mr. Bernstein over-dramatized the work in such a way as to detract from its spirit.

With Patricia Neway as soloist, Alban Berg's concert aria, Der Wein, was presented with great devotion. The composition, written in 1929, sets to music three poems, in Stefan George's German translation, of Baudelaire's Le Vin. The music is characteristic of a certain kind of romanticism which Berg advocated toward the end of his career. Miss Neway sang the difficult part with complete musical command. Her vocal delivery might have been more pungent in spots where the score demands more volume, but her effort was warmly applauded.

The concert closed with three excerpts from Berlioz's The Damnation of Faust, of which orchestra and conductor gave a brilliant account. H. W. L.

(*Continued on page 30*)

Music Teachers of Nation Hold Dallas Conclave

By Jacob Eisenberg

DALLAS, TEX.—The 76th annual convention of the Music Teachers National Association, held at Dallas, Feb. 24 to 28, was perhaps the most memorable of them all. The hospitality of the city, the congenial spirit of the membership and the enthusiasm of the participating speakers, performers and audiences were strong assets. That it is good for teachers from one end of the country to get acquainted with those of the other was also demonstrated in the sessions.

The MTNA annual gathering is not one convention but a group of individual ones of separate music organizations which pool their conclave interests. There were simultaneous conventions of MTNA, National Guild of Piano Teachers, American Matthay Association, American String Teachers Association, Southwestern Regional National Association of Teachers of Singing, and Southwestern Section of the Musicological Society.

Whatever section of music was of interest to any practitioner of the art and its science, there was an activity to meet his interest. And if one came just to hear, to be entertained or to relax in a musical atmosphere, he could have that too. Of course, those who arrived on Sunday and remained to Friday will have most to look back to with good memories.

Sunday was Oratorio Night, when Glen Johnson directed the Chancel Choir of the First Methodist Church of Dallas in Horatio Parker's oratorio Hora Novissima, with Mrs. Sidney Terry at the organ, Mrs. George Soderstrom at the piano and Laura Twist playing the harp. The vocal soloists were Mrs. Jaclie Roe Williams, Patricia Crenshaw, John Bumstead, and Bernhardt Tiede. It was a fine prelude to the week's proceedings.

Convention Opening

On Monday morning, Roy Underwood, dynamic president of MTNA for the two years of his administration, who guided the organization to a double strength in membership, opened the sessions before an enthusiastic audience. There were representatives of nearly all States. He introduced the convention's chairman, Virginia France of Dallas, and its Mayor, the Hon. J. B. Adoue, Jr., who made brief addresses.

The String Quartet in B flat Major, op. 130, by Beethoven was performed with excellent musicianship by the University of Texas String Quartet, composed of Angel Reyes, Alfio Pignotti, Albert Gillis and Horace Britt. Arthur Hauser, of New York, spoke on The Place of Exhibits in a Convention; Wallace Marshall of Seattle, Wash., on Social Security for the Self-Employed, and Ennis Davis on Teen-agers and Their Attitudes Toward Music.

On Monday afternoon, Esther Goetz Gilliland, president of the National Association for Music Therapy, was chairman of a meeting devoted to that subject. Carl Sears spoke on The Music Program in the Houston V. A. Hospital. Mrs. R. E. Wendland, Temple, Tex., read a paper on The Volunteer Worker, and E. H. Crawfis and Lee Helsel, Sacramento, Cal., discussed the California Music Therapy Program.

AT DALLAS CONVENTION . . . Other officers of the MTNA look on as Roy Underwood, retiring President, fourth from left, congratulates his successor, John Crowder. L. to r., Dixie Yost, President, Western Division; S. Turner Jones, Executive Secretary, Editor; Donald Swarthout, member of Executive Committee; Mr. Underwood; Luther Richman, Vice-President in Charge of Membership; Harold Spivacke, Vice-President in Charge of Sectional Programs; Mr. Crowder; Leland A. Coon, Treasurer; Karl Kuersteiner, Recording Secretary; Leo C. Miller, member of Executive Committee.

The subject of Music in Colleges, Universities and Conservatories came in for extended discussion, preceded by papers read under the chairmanship of T. Smith McCorkle, of Texas Christian University, Fort Worth. The first paper was that of Mr. McCorkle on the subject The Texas Association of Music Schools, its History and Functions. Gene Hemmle, of Texas Technological College, Lubbock, spoke on A Senior College Member Looks at the Texas Association of Music Schools. James E. Richards, of East Texas State Teachers College, dealt with The College for Teacher Training. Francis H. Mitchell of Austin College, Sherman, discussed The Church-Sponsored College Offering a Major in Music on the A.B Degree. Donald Morton, of Tarleton State College, Stephenville, Tex., gave his views on The Junior College as an Associate Member. Gladys N. Glen of Amarillo and Homer Springfield were heard on The Independent Conservatory in Its Relation to the Association of Music Schools.

Audio-Visual Aids

A group headed by Delinda Roggensack of Cornell College, Mt. Vernon, Iowa, discussed the advantages of Audio-Visual Aids, and more specifically Criteria for the Selection of Good Aids. Important New Developments, and Radio and Television in Modern Education.

American Music came in for a good showing under the chairmanship of Ross Lee Finney of the University of Michigan. All the participants were composers. Folk Idiom vs. Synthetic Language for the composer was the subject chosen by Norman Cazden, of the University of Illinois; The Nature of the Composer's Choice, by Andrew Imbrie, of the University of California; Freedom of Speech for the Student of Composition, by Bernhard Heiden, of the University of Indiana; and In Defence of the Intelligible, by Eliot Weisgarber of Women's College, University of North Carolina. The session was closed with a musical interlude provided by Henri Arcand at the piano, playing compositions by Lockrem Johnson, Messrs. Cazden and Imbrie.

Therapy Considered

Music Therapy had a second session only an hour after the first had been concluded. This time Thomas Lupo, of Waco, was the speaker on Mechanism of Orientation Through Auditory Stimuli and Approach to Music Therapy; Marcus E. Hahn read a paper on A Proposed Technique for Investigating the Relationship Between Personality Structure and Musical Preferences; and Abe Pepinsky, of Haverford College, another on Music in the State of Inequilibrium.

School Music was discussed by a group under chairmanship of Rose Marie Grentzer, of Oberlin College, and Marion Flagg of Dallas acted as moderator during discussions on music in the schools and music in the life of the child. Radio and Television was the subject in this category outlined by Ian Mininberg, of New Haven, Conn.; Movies, by Delinda Roggensack, of Cornell College, Iowa; Community Activities, by Russell Morgan, of Cleveland; and Symphony Orchestras by Walter Hendl, conductor of the Dallas Symphony Orchestra.

A Senior Piano Forum was led by William S. Newman, of the University of North Carolina, who spoke on Teaching a Bach Fugue. Martha Mitchell, of Texas State College for Women, read a paper on Teaching a Beethoven Sonata Movement.

That evening there was an interesting performance by students of the Music Department of the Southern Methodist University, Paul Velucci conducting, of the opera The Princess on the Pea, by Ernst Toch. It was a presentation of which all the participants may well be proud.

Music for the Handicapped

Tuesday was replete with educational, thought-provoking and entertaining activities. Music Therapy presented a panel discussion on the subject of Music for Handicapped Children. The moderator was Thompson L. Shannon, of Texas. Those participating included Ralph W. Coltharp, H. R. Tetter and Joseph Knapp, of Dallas; Miss Davis, of Waco; Mrs. John Middleton of Terrell, all of

whom had papers to read. Dorothy Brin Crocker spoke on Some Experiments Using Music Therapy with Children, and Evelyn Carrington told of Creative Music as a Catharsis. Thomas Frank discussed Music as an Aid to Rehabilitation; and Eugene Aten, Music in Child Psychiatry.

H. Grady Harlan, of San Antonio, was in charge of a meeting devoted to both music and a discussion on Aims of Student Recitals with Respect to Performance and Repertoire, headed by E. C. Toren of Northwestern University. A discourse on Opera Workshop in the curriculum of American Colleges and Universities was presented by Roger W. Johnson, of Parsons, Kan. Robert Taylor, of Emporia, gave interesting sidelights on Choral Music in the Curriculum of American Colleges and Universities.

On the Piano, there was the Senior Forum in which Dr. Alexander Klahr of New York read a paper, Sight Reading as an Approach to Piano Study, prepared by Leonard Deutsch, who unfortunately passed away before being able to appear at the convention. Jacob Eisenberg, of North Bergen, N. J. and New York, presented Natural Technics in Piano Mastery, illustrated by original charts showing the human muscular and nervous systems as they function in the natural processes of piano playing. William S. Newman, of the University of North Carolina, was the chairman of this session.

Theory and Musicology

Theory of Music was discussed at an open meeting under the guidance of H. Owen Reed of Michigan State College.

Musicology was taken up by a group led by Louise Cuyler of the University of Michigan. The subject, What Has Musicology for the Liberal Arts College, was presented by Paul A. Pisk, of the University of Texas. Then followed a panel discussion on Musicology versus Music Literature with Homer Ulrich, of the University of Texas, as moderator. This ended with a discussion and a performance by Caro Carpetyan and the members of North Texas State Teachers College of the Mass, "L'homme armé," by Brumel.

On Tuesday, Roy Underwood, president of MTNA, conducted a joint session including excellent musical performances by Paul Doktor, violist, accompanied by the North Texas State College Orchestra, with George Morey conducting. The principal speaker for the session was Carl Haverlin, president of Broadcast Music, Inc., of New York, on Composition in Our Home Town.

During Tuesday afternoon, School Music had a memorable session conducted by Rose Marie Grentzer, with a musical program presented by the Choir of Lincoln High School students of Dallas, directed by Maurine F. Bailey. There were discussions in which John Rosenfield, critic of the Dallas Morning News, spoke on The Music Critic; Frances Mann, of the Juilliard School of Music, on The Private Teacher and Margaret Hood, of the University of Michigan, Ann Arbor, on The Music Educator, being the president of the Music Educators National Conference.

Junior Piano had a session under the guidance of Florence Fender Binkley, of Oklahoma City, during which papers were read on Music Readiness, by Sister Xaveria, of Milwaukee; Social Piano Classes for Teen-agers, by Miss Binkley; and Success in the Desert, by Irma Jeanne Decker, of Las Cruces, N. M.

(*Continued on following page*)

Sigma Alpha Iota Gives Premieres at Dallas Meet

CONSIDERING AWARDS . . . Mrs. Clarence M. Sale, Executive Secretary of Sigma Alpha Iota, reviewed the fraternity's American Music Awards program with Burrill Phillips, center, and Walter Hendl in a between-sessions meeting at the MTNA convention. Mr. Phillips was a judge in the first AMA competitions, and Mr. Hendl served in that capacity for the current contests.

Premiere performances of four new choral works in the Sigma Alpha Iota Modern Music Series were a feature of the Dallas meetings of the Music Teachers National Association. Sung by the choral group from the fraternity's chapter at North Texas State College, under the direction of Dean Walter Hodgson, the compositions are works of two of the composer-judges in Sigma Alpha Iota's current series of American Music Awards competitions—Walter Hendl and Vincent Persichetti. A Village Where They Ring No Bells, text by Matsuo Basho, and Loneliness, text by Hansin, are Mr. Hendl's settings for SSA with piano. Two e. e. cummings poems are used in Mr. Persichetti's This is the Garden, SSA, and Hist Whist, SA, both a cappella.

These four compositions were recently published by Carl Fischer, Inc., in the Sigma Alpha Iota Modern Music Series, which also includes works by Peter Mennin, Burrill Phillips, and Roy Harris, composer-judges in the fraternity's first American Music Awards competitions, as well as the winning choral work in the 1950 contest, Huswifery, by Richard Winslow. Scheduled for later publication in the series is a work by Howard Hanson, who with Mr. Hendl and Mr. Persichetti serves as a judge for the current competition.

Contest Awards

Initiated four years ago, with its first national contest culminating in 1950, the fraternity's program of American Music Awards has proven to be an effective focal point for Sigma Alpha Iota's activities in furthering American music interests. Gift compositions from the composer-judges form the basis of the Modern Music Series, to which are added prize-winning works in the competitions, the latter with royalties reverting to the composer. Recent surveys made by the fraternity indicate a continually increasing number of performances given these works by Sigma Alpha Iota's nearly one hundred chapters in colleges, conservatories and universities throughout the country, as well as by many of its sixty-five alumnae chapters. The majority of these are programmed in annual American Musicales, required by national objectives adopted annually as guides for unified chapter activity.

Several of the Modern Music Series releases were featured in the American Music Festival of Radio Station WNYC, New York, this spring. The St. Cecilia Chorus, Hugh Ross, conductor, presented the choral works by Peter Mennin and Burrill Phillips on a League of Composers program, and the Roy Harris Toccata for Piano was played by Marya Sielska on a program featuring Sigma Alpha Iota artists. Richard Winslow's Huswifery was the required ensemble number for the Inter-Collegiate Glee Club Festival of Southern California, held on the Occidental College campus in Los Angeles this year.

Also as a part of the American Music Awards program, a commission was granted William Schuman for a piano work which will be heard in premiere performance at Sigma Alpha Iota's 50th Anniversary Convention, scheduled for August of 1953.

The current American Music Awards competition embraces two categories—choral composition and vocal solo. Winners will be announced and first performances given their compositions at the national convention next year. Rose Marie Grentzer of Oberlin, Ohio, is the fraternity's Director of American Music Awards, and Dr. Gustave Reese, Director of Publication for Carl Fischer, Inc., is Special Consultant for the program.

Carmel's 15th Festival

CARMEL, CAL.—Carmel will hold its 15th Annual Bach Festival, July 14-20, Gastone Usigli conducting for the twelth consecutive time. Soloists already announced include Phyllis Moffet, soprano; Eula Beal, contralto; James Schwabacher, tenor; Donald Gramm, bass; Ervin Mautner, Alexander Murray, violinists; Alice Ehlers, harpsichordist; Ralph Linsley, Randolph Hokanson, Ruth Slenczynski, Charles Fulkerson, pianists; Ludwig Altman, organist; Floyd Stancliff, flute; Willard Culley, horn; Alexander Fried, lecturer.

The program includes the Mass in B minor, Musical Offering, the Six Brandenburg Concerti, the Six Sonatas for Violin and Harpsichord; Overtures, Concerti for one, three and four pianos; Concerti for solo violin; some Mozart and Haydn works, and other works to be announced.

MTNA CONVENTION

(Continued from preceding page)

Psychological Problems

Psychology came in for an afternoon of discussion with Abe Pepinsky as chairman. Margit Varro spoke on Personality Problems of the Music Student; Murray Kahne, of Los Angeles, on Rational Imagery; Thayer Gaston, of Lawrence, Kan., on Influence of Music on Children's Drawings; Minerva Pepinsky, of DeKalb, Ill., on Personality Affect and Musical Drive; Arnold Small, of San Diego, on Basic Training, Field of Audition.

Undergraduate College Theory, with Owen Reed of Michigan State College as chairman, presented James Aliferis of the University of Minnesota, on the Development of the Aliferis Music Test and the Interpretation of the Results of Tests of 2733 Freshmen Music Students. The panel discussion was entered into by Laurel Everett, of University of Kansas, Istvan Gladice of Kansas City, and Robert Ottman of North Texas State College.

Dallas Symphony Concert

Tuesday evening was a treat to such as enjoy good music and a feast to the heart of those who are interested in its future. The Dallas Symphony Orchestra, under its conductor, Walter Hendl, gave a program of works, including Vaughan Williams' Concerto Grosso for string orchestra, in which school children of Dallas were heard. Even elementary grade children were among the participants despite the fact that they required expert help in tuning their instruments and could play only on open strings. A Sacred Rhapsody for chorus and orchestra by Merrills Lewis enlisted 200 Dallas high school children in the vocal section. In these events, Marjorie Keller was responsible for the strings in the hands of the school children and Marion Flag for the choral effort.

The Council of State and Local Presidents of MTNA met on Wednesday with Edith Lucille Robbins of Lincoln as honorary chairman and Goldie Taylor of Cincinnati as presiding chairman. They heard as speakers Roy Underwood, president; Reta Todd Dunn, of Washington State MTA; Ardelis Schaub, of MTA of California; S. Turner Jones, editor of the American Music Teacher; Ruth Arcand of Oregon MTA; Byrdis Dansfelser of New Mexico MTA, and Richard Kaufman of Missouri MTA.

A Junior Piano Forum, headed by Florence Binkley, held a session on Public School and Private Music Teaching, with papers read by Stanley Fletcher, University of Illinois; Sister Zaveria, Milwaukee; Nellie McCarty, Chicago, and Ennis Davis of New York City.

Musicology was further discussed by Jan LaRue of Wellesley College; Warren Allen of Florida State University, and Helen Hewitt of North Texas State Teachers College.

New Officers Chosen

The business meeting, among other things, was devoted to the election of members of the National Executive Committee of MTNA, which today is composed of the following:

John Crowder, Dean of Fine Arts, University of Montana, President; Luther Richman, Cincinnati Conservatory of Music, Vice-president of Membership; Barrett Stout, Louisiana State University, Baton Rouge, Vice-president in Charge of State Divisions; Harold Spivacke, Director, Music Division, Library of Congress, Vice-president in Charge of Sectional Programs; Karl Kuersteiner, Florida State University, Recording Secretary; Leland A. Coon, University of Wisconsin, Treasurer; and the following new additions—Roy Underwood, Michigan State College; Mrs. Esther Gilliland, Chicago; Duane Haskell, Chicago Musical College; Leo C. Miller, St. Louis; Donald Swarthout, University of Kansas; Doris Van Ringelestyn, Grand Rapids, Mich.; Mrs. Dixie Yost, Phoenix, Ariz.; Virginia France, Dallas; Amy Olmstead Welch, Portland, Ore.; William S. Nerman, University of North Carolina; Herbert Gould, Columbia, Mo., and Mrs. Hazel D. Montford, Oklahoma, new president of the recently formed Southwest Division of MTNA.

Matthay Association Convenes

The American Matthay Association, whose president is Stanley Sprenger of Philadelphia, had its own sessions, with papers read by William Lytle Powell, University of Arkansas; Mary Goodlear Morgan; Roxy Grove, of Baylor University, whose discussion was read after the sad announcement was made that she had passed away, and Clarence Burg, of Oklahoma City University. Their business meeting concluded with the election of these officers for the ensuing year; Mae MacKenzie, of Pittsburgh president; Irene Drake of Kentucky University, vice-president; Mary T. Douglas, Mentor University, secretary; John Meetch Stroup, of Philadelphia, treasurer; Raymond Sparks, of Syracuse, editor. Directors include Dr. LeRoy Campbell of Warren, Penna.; Miriam Johnson, Eunice Norton Lewis, Helen Parker Ford, Rose Raymond and Stanley Sprenger.

An outstanding impression gained at this convention was of the remarkable musical development in this City and State, of the many civic, educational, artistic and other organizations which have done so much to promote the growth of music and many sister arts. Thanks are also owing to the many committee and other workers who toiled so successfully to make this one of the major conventions that the organizations have held.

Utah Symphony's Successful Season

SALT LAKE CITY, UTAH.—The Utah Symphony recently concluded its twelfth season—the fifth under the baton of Maurice Abravanel—having given 40 concerts to some 100,000 listeners, also 13 broadcasts over Station KSL, which reached many hundreds of thousands. Soloists who appeared this season included Jascha Heifetz, Oscar Levant, Jan Peerce, Ricardo Odnoposoff, Grant Johannesen, Kenneth Wolf, and Andor Foldes. The regular season series was given at the Tabernacle here, with audiences averaging 4,000. Mr. Abravanel also found much success in his campaign to tour other cities of the state, thus "taking music to the people," and plans to continue this policy next season.

His rehearsal-concerts held at various high schools have also had considerable success. The junior program was expanded this year by inducing business firms to help defray the taking of the orchestra to schools that had never heard it before, and 18 concerts were played this season at various of these institutions. This has resulted in building new symphony followers and gaining support for the annual Progress Fund drive for the orchestra. Many of the schools organize their own campaign for funds, and the teachers have aided notably in the drive to help finance the 1952-3 season. Mr. Abravanel is now known throughout the State as "Mr. Music," and has done a magnificent job in building up the Utah Symphony and recruiting the throngs that attend its concerts. T. H.

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Cincinnati Hears Williams Opera, Hugh The Drover

CINCINNATI. — Ralph Vaughan Williams' opera Hugh The Drover was staged by the Cincinnati Music-Drama Guild in its United States premiere at Wilson Auditorium on March 11 and 12. The occasion had a certain official color, for the performance opened with the Star-Spangled Banner and God Save The Queen, and was dedicated to Britain's new monarch, while the local British consul, Peter Gordon McDonald, spoke in laudation of the event.

The romantic ballad opera is in two acts and was composed before World War I. The premiere took place at His Majesty's Theatre, London, July 14, 1924, and it was subsequently performed by the British National Opera Company, and was revived in 1933 and 1937. A production in Toronto was also given in 1931.

The action takes place in a small Cotswold village in the early 19th century. Mary, daughter of the Constable, has almost been persuaded by her father against her will to marry brutal John the Butcher. The latter challenges the hero, Hugh, a youth who arrives in the village and loves Mary, to battle him for 20 pounds in a public fistic contest but is defeated. He then accuses Hugh of being a French spy, and Mary's father has to put the latter in the stocks. In Act II Mary, taking the keys from her father, releases her lover so that he may run away with her. But when they are discovered, her father disowns her and a free fight between John and Hugh is prevented by arrival of the soldiers. John urges a speedy trial of the "spy," but the Sergeant recognizes Hugh as an old friend, and instead takes John as a conscript for the army, while the lovers plan a life together.

Score Uses Folk Elements

Composed to a libretto of homely and simple sort by Harold Child, the musical score uses a number of folksongs in its texture and abounds in the modal and other features of the British national school. There is a pleasant romantic atmosphere and a wholesome feeling of the outdoors in music and text.

Under the musical direction of William Clifton Byrd and with Elston Hurst as stage manager, the opera was sung to the accompaniment of a piano and an electronic organ in lieu of an orchestra. Leading parts were portrayed by Jean Marie Devereaux as Mary, John Chester Smith as Hugh, and Eugene Hines as John. Other roles were filled by Charlotte Shockley as Aunt Jane; A. Peter Rasmussen as the Constable; Leon Jones as a Cheap Jack and the Sergeant; Georgina Moon as Susan; Geraldine Abrams as Nancy; C. Ray McLain as William; Robert G. Lacamber as Robert. In other roles Leon Jones, Anthony J. Hills, Sylvia Knecht, J. Lester Abels, Ronald Holden, Jim Jamison, Kenneth Taylor, were heard, and there was a chorus of 60.

Dr. Elizabeth Medert Taylor was the assistant music director. Florence Eyman Duff was the choreographer and premiere danseuse, sets were designed by Carol Ames and Elston Hurst, costumes by Maxine Johnston and Helen Rumbarger, and "props" by Carolyn Jo Watkins. A sizeable audience received the laudable work of the young singers with considerable approval. D. R.

DIRECTOR AND DEBUTANTS . . . Joseph Rosenstock, right, general director of the New York City Opera, with new members for the spring season which opened on March 20. L. to r., Howard Vandenburg, tenor, Mariquita Moll, soprano, Jan Gbur, bass-baritone. Holding the score is Paul Breisach, conductor.

Strauss Launches City Opera

The New York City Opera Company's presentation of Strauss' Der Rosenkavalier proved to be an auspicious opening of its spring season at the City Center on March 20. The performance was an especially well integrated one, and through clever arrangements of the scenic effects the small stage area presented an illusion of largeness. Joseph Rosenstock, the company's new general director, conducted the score in earnest and well-paced fashion, with well balanced orchestral effects.

The American soprano, Mariquita Moll, in her debut as the Marschallin, was successful, despite her youthful appearance, in the delineation of this difficult role. Miss Moll is attractive, and her voice, while not of strong dramatic calibre, provided singing which was admirably suitable, with an appealing quality and consistency of vocal line. Frances Bible's Octavian was well styled, boyish and spontaneous, and sung with lavish tone. A splendid dramatic performance was turned in by James Pease as the Baron Ochs. His interpretation of the role was made highly effective through intelligent and commendable singing (though the voice could be heavier for the purpose) and a fine grasp of the role's requirements. Virginia Haskins, as Sophie, sang with delicacy and at times with much effectiveness. Ellen Faull as the Duenna, Rudolf Petrak as the Singer, and others of the well routined cast contributed well to the success of the evening. L. C.

Florence
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Woman's Association, Pleasantdale Presbyterian Church of West Orange, N. J.: "Audience's applause indicated Miss Mercur's playing entertained them. We have re-engaged her for next season."

Andrew College, Cuthbert, Ga.: "During her sixth return engagement here, Miss Mercur gave ample evidence of superior artistry."

St. Mary's Dominican College, New Orleans: "Students and faculty enjoyed Miss Mercur's concert."

Claremont, N. H., Daily Eagle: "Unusual in Miss Mercur's playing was her ability to change the mood of her listeners from somber to gay . . . demonstrated technical perfection."

Wichita, Kan., Eagle: "Chopin, Brahms, Schumann and Beethoven were interpreted with the grace and assurance of a superior artist."

Tulsa, Okla., Daily World: "Ultimate in virtuosity and musicianship."

Desert News, Salt Lake City: "Miss Mercur's shadings and rhythmic vitality kept her audience attentive throughout."

Newark, N. J., Star Ledger: "Performed the Mozart D minor concerto artistically."

Pueblo, Colo., Journal-Courier: "In her Liszt's Fantasia with the Pueblo Civic Symphony, Miss Mercur gave the type of performance that is winning her increasing fame."

Stowe Teachers College, St. Louis, Mo.: "Captivated the interest of our student body and faculty."

N. Y. Herald Tribune: "Showed technical equipment."

Noel Straus in the N. Y. Times: "A sympathetic and sensitive player whose outstanding merits are certain finesse and delicacy and occasional robust forte chord passages in which the tone is still elastic. Her interpretations are intelligently carried out."

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Summer Study Plans Issued by Schools and Studios

PLANS for summer music schools and master class sessions are being announced this season by a large number of universities, colleges and private teachers. The following items, supplementing others which have already appeared in Musical Courier, are published here in a special section, together with reports of recent concerts, symposia and other musical events that have taken place in schools and studios in various parts of the country.

Student Symposium at Juilliard

The sixth annual Symposium of the International Federation of Music Students was held at the Juilliard School of Music from March 23 to 29. Among the speakers were Martha Graham, dancer; William Schuman, composer and director of the Juilliard School; John Cage, composer, and Gustave Reese, musicologist. Each of the member schools presented a chamber music concert of works written by and performed by its students. Other participating schools were the Curtis Institute of Music, Eastman School of Music, New England Conservatory, Royal Conservatory of Toronto, and Yale University School of Music.

Among the events of the festival were a presentation by the Juilliard Opera Theatre of Stravinsky's Mavra and Milhaud's version of the early musical play, Robin and Marion; a concert by the Juilliard Orchestra, conducted by Jean Morel, performing works by students of the member schools; the Juilliard String Quartet playing scores by Hindemith, Mendelssohn and Mennin; a chamber concert by the University of Southern California; a recital by Lonny Epstein on a replica of a Mozart piano, assisted by Louis Persinger, Robert Koff, Raphael Hillyer and Arthur Winograd.

A discussion session was scheduled to follow each concert.

Berkshire Music Center Additions

Charles Munch, Music Director of the Boston Symphony Orchestra and Director of the Berkshire Music Center, the Orchestra's summer school at Tanglewood, announces several additions in the plans for the school, which will hold its tenth session for six weeks beginning June 30.

There will be a new and much enlarged scholarship policy which will award tuition grants from the Tanglewood Revolving Scholarship Fund to all active students in the advanced departments. The school's scholarship policy, which has always been generous, is now broadened to help make it possible for pre-professional students to be admitted on considerations of musical promise alone, without regard for their present ability to pay tuition. Another development is the arrangement that advanced students may concentrate on chamber music or song repertoire alone. An important new feature of the summer session will be an expanded department for general music students, music educators and amateurs. Called the Tanglewood Study Group, it will be headed by Ingolf Dahl and will carry into the field of contemporary music the collegium musicum idea of group performance for the pleasure of the participants. Students in this department who are not able to attend the full six-week session will be able to enroll for two or four weeks.

The Berkshire Music Center is maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival concerts. The faculty, in addition to twenty members of the Boston Symphony, will include Aaron Copland as Assistant Director and teacher of composition, Leonard Bernstein in charge of conducting and the student orchestra, William Kroll as head of the chamber music department while Gregor Piatigorsky is on leave of absence, Hugh Ross in charge of chorus, and Boris Goldovsky of opera. Luigi Dallapiccola will again come from Italy to teach composition. The Berkshire Music Center may be addressed at Symphony Hall, Boston 15, Massachusetts.

Auditions for student applicants for the Opera Department at the Berkshire Music Center this summer will be held in New York at Carnegie Recital Hall, Thursday, April 3, from 1 to 4 p.m. An accompanist will be present.

Boston University Workshops

BOSTON.—Boston University will offer workshops and institutes in 21 fields during the 38th annual summer term, starting May 26, and continuing through Aug. 16, according to Pres. Harold C. Case and Dean Atlee L. Percy, director of the summer term. Four new summer programs include studies in motion picture production, television broadcasting, intergroup education in origins of prejudice, and elementary and junior high school science teaching are included in the summer offerings of more than 300 courses by the regular faculty assisted by specialists in various fields. Special study groups include three music workshops in piano teaching, instrumental music and music education. Students may enroll for either the complete summer term of 12 weeks or the intersession (May 26-July 5) or summer session (July 7-Aug. 16).

On Feb. 11, Roland Hayes, tenor, presented in Jordan Hall the first of five young voice students he has been training through special arrangements with Boston University. This was Mary Baron, soprano, who subsequently made her Town Hall debut in New York.

Thirty members of the Boston University Men and Women's Glee Clubs were chosen for a trip to U.S. Air Force Bases in England, France and Germany. They presented sacred choral concerts as part of the Lenten program in a cultural leadership project of the Chief of Air Force Chaplains. The performers left with their director, Dr. James R. Houghton, and Mrs. Houghton, women's chaperone, from Westover Air Force Base, Chicopee Falls, on March 14; they returned on March 30.

Peabody Rothschild Award

BALTIMORE.—The Baron de Rothschild Foundation for the Arts and Sciences, Inc., has presented Dr. Reginald Stew-

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art, director of the Peabody Conservatory of Music, with a check to cover a one year scholarship in cello at the school. The scholarship will be given in the fall of 1952, along with the regular Peabody scholarships, and will be awarded after competitive examination before the string faculty. Gregor Piatigorsky, noted cellist, who has made frequent appearances here on the Lyric Theater and Peabody stages, is director of the foundation donating this fund. Application forms and further information may be obtained at the Peabody Conservatory Office, 1 E. Mt. Vernon Place, Baltimore 2, Md. Ralph Kapuscinski, first cellist of the Baltimore Symphony, is head of the cello department at Peabody Conservatory.

Because of previous commitments and duties in Baltimore, Dr. Stewart had to decline a recent invitation to conduct thre operas at the Music Festival to be held in Paris early in May in connection with the Exposition Internationale des Arts.

He announced appointment of Agi Jambor as guest teacher of piano for the coming summer session at the Peabody Conservatory of Music, June 23 to Aug. 2. Miss Jambor will substitute for Austin Conradi, who has been granted a leave of absence after an uninterrupted tenure of 40 years in the summer school.

N. E. Conservatory Scholarships

BOSTON.—Harrison Keller, director of the New England Conservatory of Music, announces the award of several special scholarships to qualified students in violin, viola, cello, oboe, bassoon, clarinet or French horn. The amounts of the scholarships will provide the entire tuition in the major instrument, and are for students enrolling for the diploma or degree courses for the academic year 1952-53. This is the fifth year that such awards have been given by the Conservatory. Requests for further information must be made before June 1, and addressed to the Dean, New England Conservatory of Music, Boston.

ROBERT GOLDSAND discusses a phrase with one of his master class pupils during a Manhattan School of Music summer session.

Manhattan School Adds Courses

The Manhattan School of Music, in its 1952 summer session under direction of Darrell Peter, in addition to the regular curriculum which enables a student to accomplish a year's work in eight weeks, will present for the first time special courses in music education yhich are required for the Master of Music degree with a major in music education. These courses are open to both present and prospective public school teachers who wish to work toward their master's degree. Another innovation for this year's summer session will be the Opera Workshop under direction of Friedrich Schorr, with Ethel Evans assisting. Robert Goldsand, pianist and artist-teacher, will join with Mr. Schorr, head of the vocal department, and Hugo Kortschak, in charge of the strings, in giving another series of master classes. Other important courses include a jazz improvisation course with Lee Dell'Anno and conducting classes with Harris Danziger, who will also direct the summer session orchestra. The summer session extends from June 9 to Aug. 1.

Mannes Library Aided by Concert

A concert for the benefit of the Mannes Music School's library fund was presented in the school's concert hall on March 14, featuring five members of the faculty —Ralph Herbert, baritone; Reginald Kell, clarinet; Otto Guth, piano; Hans Neumann, piano; and Ralph Hersh, viola.

(Continued on following page)

Plymouth Rock Center of Music and Drama

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SUMMER STUDY PLANS

(Continued from preceding page)

Marlboro School Summer Session

BRATTLEBORO, VT.—Marlboro School of Music, situated at Marlboro College, near here, will open this summer for its second season. The eight-weeks session is from June 23 to Aug. 17. The founders, feeling the need for chamber music in the United States, created the school exclusively for work in that field for both students and professionals. The faculty includes Adolph Busch, violinist and founder of the Busch Chamber Players; Herman Busch, cellist of the Busch Quartet; Rudolf Serkin, concert pianist; Marcel Moyse, head of the French woodwind school and professor for the past 20 years at the Paris Conservatory; his son, Louis Moyse, pianist and flutist; Blanche Honegger Moyse (Mme. Louis Moyse), who has been soloist with European orchestras. Weekly public concerts will be given by the faculty and qualified students, and student concerts also are scheduled each week. A few scholarships are available for students to be elected by the faculty.

Arrau to Teach at Mozarteum

Claudio Arrau will give a three-week master piano course at the International Summer Academy of the Mozarteum in Salzburg from Aug. 1 to 21. Twenty students will be chosen from all over the world by the Academy director, Prof. Eberhard Preussner, to work with Mr. Arrau, who will teach in French, English, German and Spanish. Mr. Arrau will conclude his stay with an appearance at the Salzburg Festival on Aug. 27 as soloist in the Beethoven Piano Concerto No. 4, and then leave for his second tour of South Africa.

Berkley Summer School Schedule

NORTH BRIDGTON, ME.—The Berkley Summer School at Bridgton Academy, noted preparatory school located on Long Lake, opens its 1952 six weeks' session for string players, pianists and chamber music players on July 14. Under the direction of Harold and Marion Berkley, violinist and pianist of New York, an extended schedule of study, music-making, and recreation is announced. Faculty members include in addition William Khoury, violinist and violist; Dorothy Fidlar, cellist; Ruth Hurwitz, pianist; Margaret Anderson, theory; Carolyn Kunicki, violinist, who will give lectures on Modern Methods for Violin Beginner, and Mary Lane, violinist and violist, who will offer 12 lectures on Chamber Music in the 18th Century. These lectures are open to the general public without charge.

The School has two string orchestras, and daily chamber music practice, within its summer schedule. Two series of concerts will be given, one by the Berkley String Quartet, faculty members, and visiting artists; the other by students. Added for the 1952 season is a division for amateur chamber music players, for whom special as well as general ensemble work is planned.

Symposium at U. of Texas

AUSTIN, TEX.—The first annual Symposium of Contemporary American Music was held at the University of Texas, March 20 to 22. Clifton Williams was the chairman, assisted by Paul Pisk, Kent Kennan and R. Bernard Fitzgerald. Herbert Elwell, composer and critic of the Cleveland Plain Dealer, was guest speaker and moderator for two round table discussions. Jay Dietzer, conductor of the Abilene (Tex.) Symphony, and Alexander von Kreisler, conductor of the University Symphony, directed orchestra reading sessions.

From 112 MS. works submitted, a committee of composers and faculty members selected 11 orchestral, six choral scores, and 21 chamber works (13 by professional composers and eight by students) for performance. Plans are on foot for a publication series of the best choral and chamber works to come from these symposia, also a lending library of scores for symphony orchestras.

Harvard Appoints Tuttle

The appointment of Stephen Davidson Tuttle as associate professor of music at Harvard University has been announced by Provost Paul H. Buck. Dr. Tuttle is now chairman of the music department and conductor of the Glee Club of the University of Virginia. He transcribed and edited 45 hitherto unpublished keyboard works of William Byrd in 1939, and is now at work on a compilation of early English keyboard music.

New Music Quartet At Dalton School

A new idea in music education was tried out on Feb. 29 at the Dalton School, New York, when 500 children between 10 and 17 years of age, heard a 55-minute program of short chamber music works played by the New Music String Quartet. The music ranged from Haydn, Beethoven, and other classicists to moderns such as Ravel and Bartok. In-

B. FRED WISE

TENOR

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In addition to teaching a large class of artist students at the American Conservatory, Mr. Wise has administrative duties with several organizations as follows:

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BEFORE THE PEABODY CONSERVATORY, Baltimore, in Mt. Vernon Place, stands a statue of the founder. The summer session of the Conservatory extends from June 23 to Aug. 2.

formal introductions to the music were made by Claus Adam, cellist of the organization.

These tests of children's reactions to music were under the sponsorship of Young Audiences, Inc., and fifty visiting representatives of various school systems attended. The idea is that young people can better enjoy chamber music when it is taken to their schoolrooms, instead of having them go to concert halls. The movement was started in Baltimore several years ago by Mrs. Charles Wood Collier. This season further experiments will be made in New York public schools and those of Stamford, Conn.

Catholic University Concerts

The Catholic University of America Chamber Arts Society of Washington, D. C., on March 16 presented Beethoven's Serenade, op. 25, for flute, violin, viola, his Elegiac Ode, for voice and string quartet, and Bartok's Sonata for Two Pianos and Percussion, in a concert at the Campus Music Auditorium. Another event sponsored by the University was a joint concert by Werner Lywen, violinist, and Emerson Meyers, pianist, March 30, presenting Busoni's Second Sonata, op. 36, for violin and piano, the Beethoven op. 30, No. 3, and Debussy's Sonata for the same combination in the Music Auditorium of the school.

Philadelphia Conservatory List

PHILADELPHIA. — The Philadelphia Conservatory of Music's student training orchestra under Boris Koutzen, conductor, gave a concert on March 26 at Witherspoon Hall for the Music Educators National Conference. Elsa Hilger was soloist in the Haydn Concerto in D major for Cello. On March 31, the conservatory's production of Cosi Fan Tutte, directed by Enzo Serafin-Lupo, was presented at the Plays and Players Auditorium.

Cleveland Institute Recital

CLEVELAND. — Irvin Bushman, baritone, gave his spring recital on March 5 at the Cleveland Institute of Music, where he is member of the faculty. His program included a group of five Elizabethan Lute Songs, in which he was accompanied by James Hall on the guitar; also songs by Hugo Wolf, Debussy, Ravel, Powell, Herbert Elwell, former member of the Institute faculty, and Howard Swanson, graduate of the Institute who recently received a New York Music Critics Award.

San Francisco Institute Session

SAN FRANCISCO.—The public was invited free of charge to an open session of the instrumental performance class of the Music and Arts Institute of San Francisco on March 19. A program including seldom-heard chamber music and solos for violin, clarinet, trombone and piano was played by Fidel Sevilla, violin; Ray M. Burgin, trombone; Nadine de Beauharnais, piano; Joseph Bernard Tokarski, trombone; Alfred William Di Scala, clarinet. All performers are members of the instrumental performance class under the Duchess Nadine de Beauharnais and are candidates for the Bachelor of Music degree at the college. Fidel Seville is a pupil of John M. Ray; Ray Burgin and Joseph Tokarski major in trombone under Bernie Salin; Alfred Di Scala, majoring in clarinet, has studied with Dante Perfumo, Charles Rudd, and is completing his senior requirements in clarinet under John Geanacos.

Huntington College Chorus Appears

HUNTINGTON, IND.—The Fine Arts Club of Huntington College is sponsoring a special series of three concerts featuring the Huntington College Chorus, the Fort Wayne Philharmonic Sinfonietta and William Yarborough, violinist. On Feb. 14 the chorus, assisted by an orchestra under the baton of Mr. Yarborough, head

(*Continued on page 38*)

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HOWARD E. AKERS: winner of wind instrument scholarship at Curtis Institute of Music, Philadelphia, in 1932; much professional playing throughout country.
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MUSICAL JOTTINGS

The "Met" will open its next season with a revival of **Verdi's** La Forza del Destino. . . . **Bruno Walter** has been added to the conductors who will appear at the Paris Exposition of the Arts, leading the Orchestra of the Opera on May 5. . . . The New York Bohemians gave their annual dinner in honor of **Heitor Villa-Lobos**. . . .

A champagne party was given in honor of **Nadine Conner's** 10th anniversary with the "Met" and her debut with the N. Y. Philharmonic Symphony in the Bar-Gallery of Carnegie Hall. . . . USO-Camps Shows, Inc., gave a testimonial luncheon for **Jane Froman** in the Sert Room of the Waldorf. . . . The Cleveland Orchestra is organizing a new chorus which will bow next season in **Verdi's** Requiem. . . . **Polyna Stoska** made her debut with the Vienna State Opera. . . .

Florence Mercur, concert pianist, is writing a book on her experiences in ten years of concert touring, including the time she arrived in Omaha at 2:40 a.m., and was escorted by her request to her hotel in a police car; next day she was interviewed by the press on the efficiency of the local constabulary, and played to an especially crowded house.

After 36 years with the N. Y. Philharmonic-Symphony, **Maurice Van Praag,** personnel manager of the orchestra, will retire from active duties at the end of this season; **Joseph de Angelis,** leader of the doublebass section, with the ensemble since 1928, succeeds to the post. . . .

Theme of National and Inter-American Music Week (May 4-11) will be "Make your life more musical." . . . Some 400 art works suggested by music and created by school children in the Twin Cities and environs have been displayed in Northrop Auditorium, Minneapolis, as part of the third annual Symphony-Art project. . . .

Jose Iturbi is planning to bring the Valencia Orchestra to this country and conduct it on a tour in the coming spring. . . . The Vienna Music Festival, May 17 to June 12, will include a cycle of eight works by **Richard Strauss** presented by the Vienna State Opera, concerts by the London Philharmonic under **Herbert von Karajan,** appearances by **Bruno Walter** and **Paul Hindemith** with the Vienna Philharmonic and Symphony, and a hearing of **Stravinsky's** Oedipus Rex.

The house on the Markart-Platz in Salzburg occupied by the **Mozart** family 1773-1780, will not be rebuilt after bombing in the war, but the portion still standing will be converted into a Mozart Memorial; his birth house was not damaged. . . .

Roberta Peters, "Met" soprano, and **Robert Merrill,** baritone of the same, were married in New York on March 30. Best wishes to the happy pair! . . . **Paul Hindemith** has won the Bach Prize of the City of Hamburg. . . . **Rosa Ponselle** was appointed to the board of Managers of the Montrose School for Girls in Annapolis, Md. . . . **Granville English's** Law, West of the Pecos won the $100 prize for the best work for male chorus in a contest sponsored by the Mendelssohn Glee Club of N. Y. . . . **Rosemary Jane Utting,** 17-year-old English violinist, visiting U. S. for three weeks under sponsorship of the American Association for the United Nations, **Paul Whiteman** and his Teen-Age Club, played at the 82nd Birthday Assembly of Hunter College. . . .

Prokofieff has completed a new ballet titled The Stone Flower, and **Shostakovich** recently had a new work, Ten Poems, based on **Whitman** texts, for mixed and children's choruses and orchestra, performed. . . . **Mieczyslaw Horszowski** was the guest of honor at a party given by the Leschetizky Association of America. . . .

An International Congress for Sacred Music will take place under the presidency of **Arnold Goering,** of Berne University, at Berne, Aug. 30 to Sept. 4 next, which aims to unite all lovers of sacred music irrespective of church affiliation. . . .

Giulio Gari, tenor of the N. Y. City Opera, and **Gloria Fontaine** were married in New York, and **Rosemarie Brancato,** soprano, sang at the ceremony. . . .

Honoring the 70th birthday of **Karl W. Gehrkens,** emeritus professor of music education, Oberlin College will dedicate to him a Musical Education Library on April 19; a fund is now being created for this purpose. . . . An all-State music camp for Iowa High School students will be held at the State University of Iowa, June 15-28, the first since the war there. . . . **Risë Stevens, Paul Lavalle** and **Will Rossiter,** 85-year-old Chicago publisher and composer, will appear at the 23rd annual Chicagoland Music Festival, Aug. 23. . . . At the "Met" a new production of Boris Godounoff in English is scheduled next year, the original version to be re-orchestrated. . . .

Egon Kornauth, composer and professor at the Vienna Academy of Music and Salzburg Mozarteum, has been awarded the Austrian State Prize for Music. . . . Honorary membership in the Vienna Philharmonic Orchestra has been bestowed upon **Clemens Krauss,** conductor of this organization since 1929, who also wrote the libretto for **Strauss'** opera Capriccio. . . . First prize in a competition for an Australian National Anthem has been won by **Heinrich Krips,** conductor of the South Australian Symphony, and a brother of **Josef Krips.** . . . Singing Angels, Austrian musical film, presented in N. Y. at the 55th St. Playhouse, has music by **Haydn, Beethoven, Schubert, Mozart, Bruckner** and others performed by the Vienna Hofburgkapelle Choir and Orchestra. . . .

George London returned to this country recently after making a successful debut at La Scala in Fidelio and is on cross-country concert tour. . . . The Violin, Viola and Violoncello Teachers Guild, in cooperation with the National Orchestral Association and the Hartt College for Music, conducted a national string festival and convention in N. Y., at Barbizon-Plaza and Carnegie Hall, March 29-31. . .

Esther Fernandez, pianist, and **Richard Sharetts,** bass-baritone, winners of the Town Hall Debut Award offered by the N. Y. Madrigal Society, made a joint matinee appearance there recently. . . .

Christina Carroll and **Mary Curtis,** American sopranos, were among those in the destruction by fire of Shepheard's Hotel in Cairo who escaped. . . . **Paul Breisach** has been added to the N. Y. City Opera conducting staff. . . . Among soloists in a recent concert by the Lighthouse Women's Choral Ensemble, conducted by **G. Tracey Condon,** were **Robert Brereton,** pianist; **John Di Francesco,** baritone; **Sadie Knight** and **Eunice Robinson,** sopranos, and **Ruben Varga,** violinist. . . .

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Goldsand with Mozart Forces

The Mozart Orchestra, conducted by Robert Scholz, presented a well balanced program of 18th and 20th century music at the Kaufman Auditorium on March 16. The evening opened with Haydn's bright and lively Symphony No. 35 in B flat major, a work which antedates his "London" Symphonies by almost 25 years. Next came Mozart's Piano Concerto No. 12 in A major (K. 414), an ingratiating composition though not one of his truly great works in this form. The contemporary idiom was represented by the Sinfonietta, op. 52 by Albert Roussel, and the program reached an exciting climax with the Symphony No. 33 (K. 319) by Mozart.

The orchestra, consisting of thirteen string players and several pairs of wind instruments, is a well disciplined ensemble. Mr. Scholz is a sincere musician, self-effacing, immersed in his task, averse to anything spectacular. His interpretations were always in excellent taste. While the Haydn Symphony emerged somewhat cool and detached, his conducting gained in intensity and warmth with the Roussel Sinfonietta, which received a vibrant performance, especially in the slow movement. Mr. Scholz was at his best in the concluding Mozart Symphony, which was well paced and brilliantly alive, if his treatment of the Minuet movement seemed excessively heavy. Mr. Goldsand's performance of the Concerto was most effective in the slow movement, where the piano tone acquired lyricism and sustained cantabile line. The large audience gave soloist and conductor a cordial reception. B. S.

Autori Leads Members' Concert

The second Special Membership Concert of the Philharmonic Symphony Society took place at the Hotel Plaza on March 10. It was conducted by Franco Autori, assistant conductor, with Dimitri Mitropoulos taking the place of the assisting artist and playing Respighi's Toccata for Piano and Orchestra. The colorful work, in Mr. Mitropoulos' expert interpretation, was brilliantly performed and received with thunderous applause. Mr. Autori conducted the orchestra in sensitive readings of Sammartini's Sinfonia No. 3, in G major, Debussy's Petite Suite (orchestrated by Henri Büsser) and closed the concert with Lehar's waltz, Gold and Silver. A distinguished audience, filling the hall to capacity, received each offering with warm enthusiasm. H. W. L.

NEWS IN BRIEF

Claudio Arrau on April 10 will leave for another tour of Europe, and will be heard in concerts in Italy, Holland and Paris, also playing the 32 Beethoven Sonatas and Diabelli Variations in London during May and June. Just before that, he will visit his mother, Mme. Lucretia Leon de Arrau, aged 92, in Santiago for the first time in two years.

Jennie Tourel has accepted an invitation from the Israel Philharmonic to return this month for a tour under its auspices during the 3000th Anniversary Celebration of the founding of the Kingdom of David in Jerusalem. This will be the mezzo-soprano's third tour of Israel since 1949.

Burl Ives, folk singer, appears at the International Celebrity Festival in London Royal Festival Hall on April 10. The festival will also include appearances by Claudio Arrau, Jennie Tourel, Heifetz, Marian Anderson and Isaac Stern.

Hermann Herz will again conduct the Duluth Symphony next season, his third year with the organization. This season he presented the first performance in Duluth of a complete opera in concert form, and plans are being formulated for another opera production next winter.

Atlanta Music Club Commission

ATLANTA, GA.—The 1951-52 series of 11 subscription concerts by the Atlanta Symphony Orchestra, under auspices of the Atlanta Symphony Guild (Henry Sopkin, musical director and conductor), will close with the initial performance of Atlanta, a new work by Don Gillis, music production director at NBC, commissioned for the orchestra by the Atlanta Music Club. The work is descriptive of this city, "A Choreographic Set of Six for Symphony Orchestra."

The Atlanta Music Club has exerted a constructive cultural force since its inception in 1915. In 1945, under the presidency of Mrs. James O'Hear Sanders, it was instrumental in the organization and sponsorship of the Atlanta Youth Symphony, forerunner and nucleus of our present professional ensemble. Last season the club launched a successful Salon Series honoring 20th Century Composers under the aegis of Mrs. Walter B. Spivey, president, and Mrs. James O'H. Sanders, chairman and promoter of the project. In commissioning the Gillis work, the Music Club desired to pay tribute to Atlanta's excellent Symphony Orchestra, to Conductor Henry Sopkin, and to the contemporary American composer. M. B.

N. Y. State Camp Sessions

The New York State Music Camp for boys and girls will hold its 1952 session at Otter Lake, N. Y., in the Adirondacks from June 28 to Aug. 23. The twirling camp is announced for July 26-Aug. 23; the Accordion Camp, June 28-Aug. 23; NYSSMA Clinic, Aug. 24-27. President, camp director and founder is Dr. Frederic Fay Swift of Hartwick College, Oneonta, N. Y.

Dorothy Clark Active on Coast

Dorothy W. Clark, teacher of piano, has a flourishing studio in Los Angeles, and each June presents a special student recital enlisting a large number of her pupils. Miss Clark passed the theoretical requirements for Associate Membership in the American College of Musicians in New York, also a piano test similar to that required for the Artist's Diploma of the National Guild of Piano Teachers. After completing the Effa Ellis Perfield Keyboard Harmony Course, she went to Vienna, where she studied piano with Malwine Brie, one of Leschetizky's assistants; she also worked with Ignaz Friedman in Berlin and with Josef Lhevinne. On her return to America she gave concerts before beginning her own teaching activities.

Nathalie Boshko Visits East

Nathalie Boshko, violinist, left New York by air on March 16 for a world tour, which will begin in Japan with a series of 20 concerts sponsored by the newspaper, Tokyo Yomiuri. Accompanying her on the tour will be Elizabeth Hayden, English cellist, and Richard Tetley-Kardos, Canadian pianist, who will appear as assistant artists to Miss Boshko. The three will play together as the International Trio. Miss Boshko and her supporting artists gave a concert en route in Honolulu on March 19, under auspices of the Honolulu Institute of Arts. Seven of the concerts in Japan will be given in the Imperial Theatre, Tokyo. Succeeding ones will take place in Osaka, Ube, Fukuoka, Nagoya, Sendai, Sapporo and other leading Japanese cities. Other stops in the tour include Hong Kong, Bangkok, Calcutta, Karachi, Lydda, and a number of European capitals, where Miss Boshko will play before returning to the United States for the 1952-53 season.

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"Met" Restores Meistersinger

Wagner's Die Meistersinger von Nuernberg was restored after one season's absence to the Metropolitan Opera repertoire on March 15, with a performance of notable achievements. There were two debuts, that of Hans Hopf as Walther von Stolzing and of Richard Holm as David.

Mr. Holm scored an immediate hit with the audience, and deservedly so. He not only has a fine voice, which he produces with excellence, but appears to be a thoroughly musical singer and an intelligent actor. His addition to the roster is a decided gain. Mr. Hopf as Walther was less convincing. His voice, in itself a lyric instrument of appealing timbre, seemed to be strained by Walther's more heroic music. As an actor he gave the impression of a well-versed rountinier.

Alois Pernerstorfer was another artist in a new assignment. His Pogner was distinguished by the warmth of his fine voice and the humanity of his histrionic delivery. New on the distaff side was Walburga Wegner's Eva. She sang her part with a solid knowledge of its vocal and histrionic requirements, but her effort lacked warmth, and often charm, vocally and as an actress.

The towering achievement of the evening was Paul Schoeffler's Hans Sachs. One scarcely can remember a more convincing impersonation of his role, nor one sung with more musicianship, taste and appeal. Gerhard Pechner's Beckmesser was a masterpiece of characterization. Herta Glaz as Magdalena and Messrs. Schon, Brazis, Hayward, De Paolis, Darcy, Carelli, Hawkins, Davidson, Alvary as the masters and Clifford Harvuot as the Night Watchman, with the excellently trained chorus directed by Kurt Adler, made an ensemble of rare distinction.

With consummate sovereignty, musical finesse and exquisite dramatic sense, Fritz Reiner led the performance with a master's hand. A word of appreciation also is due for the orchestra, which in this reviewer's opinion ranks among the best of the country. It played its part with great delicacy, transparency and splendor of sound.

Staging Prompts Reservations

The stage director was Dino Yannopoulos. Though possibly he had to combat lack of rehearsal time, one can not agree with some of the innovations he introduced. The second scene of the last act was an example of how a stage should not be built, nor an ensemble placed. To separate Eva from the masters and to put her with Magdalena and David on the other side of the stage makes only for unnecessary movements and bad grouping. The entrance of the masters thereby lost impressiveness, and the final apotheosis was reached only after intricate shuffling of the singers, who did not seem too happy in this arrangement. (Richard Wagner was not so bad a stage director himself and knew why he wrote his scenarios.) On the positive side, there were nice nuances histrionically in the ensemble of the masters in Act I and certain appealing details in Act II, such as the first entrance of the Night Watchman and that of Pogner and Eva. H. W. L.

Debuts in Fledermaus

The last performance of Fledermaus this season, on March 8, presented a combined cast of singers who were regulars in the Metropolitan Opera production and a few of those who had carried this hit through the country with the road company. Brenda Lewis was Rosalinda and John Tyers made his debut at this house as Falke. Both had been associated with the traveling company, and it was heartwarming to note that their success accompanied them back to the house on 39th Street.

Lois Hunt sang her first Adele. Though her voice is not always voluminous enough for the size of the auditorium, her charming acting, especially in the audition song, captivated her listeners and assured her of a pronounced success.

With Mildred Miller as Orlofsky, Set Svanholm as Eisenstein, Brian Sullivan as Alfred, Clifford Harvuot as Frank, and the irresistible Jack Gilford as the jailer Frosch, and all the other participants of the performance, which was conducted by the excellent Tibor Kozma, the Johann Strauss work was again received with such favor that it is certain to remain in the repertoire.

Il Trovatore Marks Merrill's Return

The performance of Verdi's Il Trovatore at the Metropolitan on March 11 was marked by Robert Merrill's return to the company and Mario Del Monaco's first appearance as Manrico. A large audience welcomed Mr. Merrill as the Count in enthusiastic fashion, and the baritone was in excellent vocal condition for the occasion. His performance was an intelligent one and convincing in every way.

Mr. Del Monaco was also in splendid voice and sang the Manrico role with authority and top tenor tones that were outstanding for purity, power and complete substantiality. His dramatic performance of the role left nothing to be desired. Delia Rigal sang her first Leonora of the season with feeling, although at times technical difficulties seemed apparent in the tonal production.

Fedora Barbieri was again heard as Azucena, and won acclaim for a vital and highly colored delineation of the gypsy role. Gabor Carelli was heard for the first time as Ruiz. Alberto Erede conducted a spirited performance.

L. C.

Other Replacements

In Madama Butterfly on March 6, Giuseppe Di Stefano was heard for the first time as Pinkerton, a portrayal of vocal ease and richness of tone, and acted with dignity. Lorenzo Alvary replaced Norman Scott as the Uncle-Priest, showing much of the malign dramatic force necessary. Other leading singers were Victoria de los Angeles, Frank Valentino, and Herta Glaz. Cleva conducted.

The role of Desdemona in the season's final Otello, March 13, was taken by Delia Rigal, who excelled in the appealing passages allotted to the heroine. She attained a notable climax of utterance in the dramatic scenes with Ramon Vinay, the Otello. Paolo Silveri, a new Iago, was dramatically powerful though less so vocally.

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For further information, write to the Registrar, Northwestern University School of Music, Evanston, Illinois.

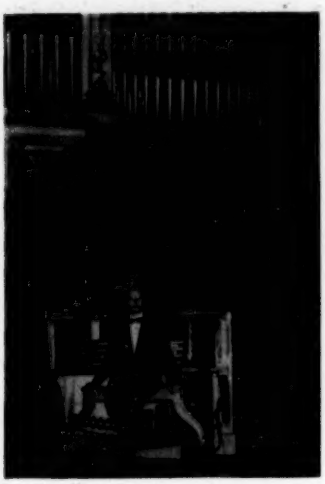
Regina Resnik appeared as Chrysothemis in Elektra for the first time the following evening, giving some appealing singing to the part of Elektra's more feminine sister.

Svanholm as Admetus

Set Svanholm made his first appearance as the King Admetus in the Alcestis of March 19. His singing and acting had freshness, clarity, and nobility, though tonal edginess obtruded in a few loud passages. In the minor role of the High Priest, Frank Valentino substituted for Paul Schoeffler, indisposed. Kirsten Flagstad repeated her magnificent portrayal of Alcestis, with a display of vocal splendor, emotional power, and grandiose art. As expected, she received special ovations. Alberto Erede again conducted. E. B.

Dermota Not Coming This Year

Richard Holm, German tenor, who has appeared at Glyndebourne and other festivals, made his debut with the Metropolitan Opera as David in the revival of Die Meistersinger on March 15. Anton Dermota, tenor of the Vienna Opera, who was to have appeared with the company in this and other roles, will not come to the United States this season, having cancelled his appearances on account of illness, according to an announcement by the Metropolitan.



Virgil Fox in Boston Recital

BOSTON.—One of the most engrossing experiences of the season in Boston was Virgil Fox's organ recital at Symphony Hall on Feb. 5. The young organ virtuoso employed such combinations of sound on the new organ as to bring out its romantic qualities while still retaining enough of the baroque character and thus to preserve its classical equilibrium. He demonstrated his mastery of the instrument, with a remarkable technical display, and provided an impressive musical experience as well. Playing a program of Corelli, Bach, Brahms, Vierne, Reger and Reubke, he scored particularly in the last-named composer's Sonata on the Ninety-Fourth Psalm, near the close of which the audience burst into spontaneous applause. D. F.

Worcester Little Symphony Plans

The Worcester (Mass.) Little Symphony, conducted by Harry Levenson, has been chosen to play at one of the six concerts of the Worcester Civic Music Association in 1952-53. Other concerts on the series are by the Boston Symphony, Marian Anderson, Alexander Uninsky, Leonard Warren, and the Festival of Music, a Fred Waring production. Currently, the Little Symphony is playing in Mechanics Hall for the benefit of the Natural History Museum, at Temple Emanuel and at the Worcester Art Museum.

Carmen in Denver

DENVER, COLO.—Three performances of Carmen were given at the Barnes Auditorium on March 21, 22 and 23 by the Capitol Opera Company, directed by Robert Lansing. Gladys Lansing took the title role, and each performance had a locally prominent cast. Prof. Rudolf Fetsch, pianist and conductor, was the accompanist. Scenery was designed and executed by Bill Wallace, East Denver High School senior, and Vera Graham prepared the ballet. The childrens' chorus was made up of a group of 20 youngsters, aged eight to thirteen.

"Oldest" Piano Used for Recital

Mieczyslaw Horszowski gave a recital at the Metropolitan Museum of Art on March 3, using for one number what was described as "the earliest example of a pianoforte now in existence." This is a model from the museum's collection made in 1721 at Florence by Cristofori, the inventor of the instrument. The tone proved to be clear, though not as resonant as that of the harpsichord. A Sonata by Lodovico Giustini, one of 12 written for exclusive use on the early pianoforte, was played by the artist. The rest of the program, given on a modern concert grand, included works by Haydn, Mozart and Beethoven. The subscription audience applauded his splendid musicianship warmly. H. T.

Saminsky Visits Canada

TORONTO.—The League of Composers of Canada invited Lazare Saminsky, New York composer and author of Living Music of The Americas, to speak on the Living Music of the Western World at the league's major concert here on March 27. Earlier in the week, Mr. Saminsky, assisted by Jennifer Gandar, pianist, made addresses on the same subject in Montreal at McGill University and at the Royal Conservatory of Music in Toronto.

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Detroit Symphony Ends Season with Brilliancy

DETROIT.—With the announcement that Paul Paray had been engaged as permanent conductor of the Detroit Symphony a new aura of interest and anticipation seems to have surrounded the musicians and audience alike. During the early weeks of the current season Mr. Paray came as guest conductor and worked diligently to stimulate and inspire the recently reactivated orchestra. His excellent musical background and sympathetic personality won the players' admiration and complete cooperation which were reflected in the concerts, and the audiences were quick to give their enthusiastic approval.

This season has brought a number of stellar conductors, and each has contributed a great deal in making the orchestra sound so well after the long period of inactivity. Bruno Walter gave Detroiters one of the best concerts of the season, and his listeners were reluctant to allow him to leave the stage. His reading of the Mahler Fourth Symphony was enthralling. Nancy Carr, soprano, is to be congratulated for her beautiful singing in the last movement.

The last concerts of the season were conducted by Victor de Sabata, who brought an element of excitement to his programs. A standing ovation was given him at the final concert and he has been invited to return next season for a guest appearance.

With the gala close of a very successful year and with at least two additional seasons assured, Mr. Paray is now planning several changes in personnel. Announcement has been made that three players from the Pittsburgh Symphony have been added to the roster—Arno Mariotti, first oboe; Herbert Couf, first clarinetist, and Edward Druvinsky, first harp.

Recent concerts by visiting symphonies on the Masonic Temple Series have continued to draw large audiences. The Philadelphia Orchestra, with Eugene Ormandy conducting, and the Chicago Symphony and Rafael Kubelik gave two of the finest concerts of the season.

It would be repetitious to go into great detail on the concert of Marian Anderson. Artistry and beautiful tone were displayed throughout the recital.

MARION GERHARDT.

Philadelphia Orchestra Plans

Novelties and soloists for the New York concerts of the Philadelphia Orchestra at Carnegie Hall include the New York premiere on Oct. 14 of Virgil Thomson's Five Songs for Baritone and Orchestra, on Blake texts, and commissioned by the Louisville Orchestra and premiered there in February. Mack Harrell will be soloist. On Nov. 18, the orchestra has programmed Honegger's Jeanne d'Arc au Bucher, with Vera Zorina narrating the title role. Blanche Thebom will be soloist with Krenek's Medea, scheduled for March 24, following its premiere in Philadelphia the preceding week. The Dec. 9 concert includes a new American work, to be announced later. Other soloists include Zino Francescatti, Nathan Milstein, William Kapell and Rudolf Serkin. Besides Eugene Ormandy, the regular conductor, New York audiences will hear Alexander Hilsberg, guest conductor, on Dec. 30, and Pierre Monteux, Jan. 20.

PRE-CONCERT TABLEAU . . . Lilly Windsor, American soprano, at Florida State University, Tallahassee, before her appearance there on March 6, with John Newton Baker (left), chairman of the Artists Series, and Dr. Karl O. Kuersteiner, Dean of the Music School.

Wittgenstein Flies to Israel

Paul Wittgenstein, one-armed pianist, on March 18 took a plane for Israel to make ten appearances with the Israel Philharmonic Orchestra, playing Ravel's Concerto For Left Hand, which was composed for the artist. He will also play five concerts of solo and chamber music works.

Solomon to Lead Buffalo Forces

BUFFALO, N. Y.—The appointment of Izler Solomon as resident conductor of the Buffalo Philharmonic Orchestra for its sixteenth season was announced by Ralph Black, manager of the ensemble, on March 18. Guest conductors will include Leopold Stokowski, Milton Katims, Josef Krips, Joseph Rosenstock and William Steinberg. Mr. Steinberg, who has been musical director of the orchestra for the past seven seasons, leaves at the end of this season, to become musical director of the Pittsburgh Symphony.

Mr. Solomon has served as conductor of the Columbus Philharmonic Orchestra, has been active in radio conducting for CBS, and appeared widely as guest with various American symphony orchestras. He was granted a Ditson Fund Award in 1950.

A statement from Mr. Black, the orchestra's manager, on March 24, said: "Buffalo Philharmonic Orchestra policy for next season is a definite one of guest conductors. Mr. Solomon's appointment as conductor-in-residence is the same as associate conductor, which does not fill the vacancy created by Mr. Steinberg."

Hilsberg for New Orleans Podium

Alexander Hilsberg, who recently resigned as associate conductor of the Philadelphia Orchestra, has been appointed Musical Director of the New Orleans Philharmonic-Symphony Orchestra for the 1952-53 season. He will begin his duties at the beginning of the orchestra's new fiscal year, May 1, according to an announcement by George A. Foster, manager of the ensemble.

Casals Plans Prades Festival

Pablo Casals continues as director of the third music festival this summer in Prades, P. O., France, opening June 15 and continuing on alternate days through June 29. The program will be confined to chamber music, with soloists to be announced later. Music of Schubert, Schumann and Brahms, with a Bach concert at the beginning and end of the festival, will be played at the Abbaye of St. Michel de Cuxa.

Schnabel Memorial Concert

A memorial concert of Artur Schnabel's compositions will be given at the Museum of Modern Art, New York, on Friday evening, April 18, in commemoration of the 70th anniversary of his birth. The artists will include Helen Schnabel, Bruno Eisner, Alexander Schneider and the Juilliard String Quartet.

PASSED AWAY

H. AUGUSTINE SMITH, 77, professor of church music at Boston University since 1917, died in Newton, Mass., on March 17. Born in Naperville, Ill., near Chicago, he was graduated from North Central College, American Conservatory of Music and Oberlin College. Prof. Smith in his early life sang as tenor soloist, played cello in orchestras, and held professorships at the Chicago Theological Seminary and Chicago University. North Central College bestowed on him an honorary degree of LL.D. and Ripon College that of Litt. D. He founded the Choral Arts Society of Boston University and the New England Choir Directors' Guild. As editor, he compiled eight popular hymnals. In 1901 he organized the first multiple choirs in the First Congregational Church of Chicago. Prof. Smith conducted widely in festivals of massed choirs both in this country and Europe. His wife, the former Lucia Smith, died in 1946. Surviving are a daughter, a son and three grandchildren.

LEONARD WALKER, 71, conductor, died at his home in Los Angeles on March 8. Born in London, he was graduated from Trinity College of Music. Among British orchestras with which he had appeared as conductor were the London Symphony, the Liverpool Philharmonic and the BBC Symphony. In this country he served as a guest conductor with the Los Angeles Philharmonic, and had led the Long Beach Symphony and the Los Angeles Metropolitan Symphony. Dr. Walker was head of the conducting and theory departments of the California Academy of Music.

FRANK VAN DUSEN, 73, organist and teacher, died on Jan. 22 in Chicago. He was born in Montford, Wis., studied at the American Conservatory, Chicago (also with Guilmant in Paris) and later served for some years as teacher at that institution and until his death as head of the organ department. He was active as church organist and taught many performers who later attained note. In 1942 Loras College awarded him a Mus. D. degree.

FELIX MENDELSSOHN, 40, dance band conductor and a great-great-grandson of the composer of that name, died in London on Feb. 4.

PERCY WENRICH, 72, composer of popular songs, died in New York on March 17. A native of Joplin, Mo., he studied at the Chicago Musical College and his earliest compositions were teaching pieces. Among the many hit songs he composed were Rainbow; Put On Your Old Grey Bonnet; When You Wore a Tulip; Where Do We Go From Here, Boys; Sweet Cider Time; Sail Along, Silvery Moon; Land of Romance, and others. He was one of the original group that founded ASCAP. His widow survives.

BEATRICE PRIEST FINE, 79, soprano, died at her home in Yonkers, N. Y., on Jan. 4. The widow of the late William A. Fine, attorney, Mrs. Fine had been active as a soprano in California, a member of the Treble Clef Quartet of San Francisco. After her marriage, she was heard in concert and church posts in the East, and was a leading figure in the Chaminade Club of Yonkers, of which she was at one time president. Two daughters, three sons and five grandchildren survive.

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Carmen Pages Restored in Boston

BOSTON.—Restoration of pages of the score ordinarily absent was a feature of the performance of Bizet's Carmen given on March 2 as the final seasonal offering of the New England Opera Theatre, of which Boris Goldovsky is artistic director. Mr. Goldovsky had spent five years in a search of European libraries for three important passages missing from the scores in general use. In 1949 he induced Robert Middleton, composer and Harvard music instructor, to seek the MS. in Paris. The latter sent home a microfilm of the score found in the library of the Paris Conservatoire. The pages of the MS, however, had been renumbered after the passages were deleted.

Mr. Goldovsky then enlisted the interest of the Library of Congress and our State Department, and they agreed to help in the search, which is still continuing. Meanwhile, he found an old book on Bizet in which appeared a reprint from the Carmen MS. of the largest of the missing sections, that in Act III, which was heard in the March 2 performance. It involves a passage in which Don Jose and Escamillo indulge in three fights, instead of one, over Carmen in the smugglers' mountain retreat. In the first two the torero is the victor and each time shows his generosity by refraining from killing Jose. The remaining two passages for which a search is still in progress include 16 pages in the first scene of Act I, believed to include an aria for Morales, and nine pages in the same act when the chorus of cavaliers, on the return of the cigarette girls to the factory, try to woo them with words of love. The first two measures of the latter are visible, though crossed out, in the MS.

Louis Kaufman with Seattle Forces

Louis Kaufman was soloist with the Seattle Symphony under Maurice Abravanel on March 13, playing the Mendelssohn Violin Concerto. The date was the 127th anniversary of the premiere of the work in Leipzig, when it was played by Ferdinand David.

Alice Engram Heard Widely

Alice Engram, mezzo-soprano, who made her New York recital debut on Dec. 2 in Carnegie Recital Hall, has also appeared in Detroit, San Francisco, New Orleans, Rochester and Geneva, N. Y., and many towns and cities in New Jersey. She was introduced in opera as Amneris in Aida with the Flint (Mich.) Civic Opera in 1950, and was re-engaged to sing Delilah in Samson and Delilah in April, 1951. She has sung with the Philadelphia LaScala Opera and the Philadelphia Civic Grand Opera. As soloist with orchestra she has been featured with the Detroit Symphony, has been soloist with the Westfield (N. J.) Men's Glee Club, and made several television and radio appearances.

The singer was born in St. Louis and grew up in Detroit, where she graduated from the Detroit Institute of Musical Arts and holds a B.A. degree from Hillsdale College with public school music certificate. She continued graduate studies at the Juilliard School of Music. A pupil of Frederick A. Protheroe in Detroit, Miss Engram is now studying with Caroline Mihr-Hardy for voice and with Giuseppe Bamboschek in operatic coaching. She has taught public school music in Detroit, San Francisco and East Orange, N. J.

New Music Society Concert

The first New York appearance of Carlos Surinac, Catalan composer and conductor, took place in a concert of the New Music Society at the Museum of Modern Art on March 10. Mr. Surinac conducted the first performance of his Three Berber Folksongs, for flute, oboe, clarinet, viola, cello and harp, a work of strong individuality. Nicanor Zabaleta, Spanish harpist, was heard in 16th century pieces for his instrument by de Narves, Palero, Cabezon, and de Madura, also an anonymous Villanete, scoring with the authentic moods and technical excellence of his performances.

The program also included Four Spanish Songs and Scenes d' Anabase, both by Paul Bowles, with William Hess, tenor, as a resourceful soloist. The latter score included a part for oboe played by Josef Marx and piano, by David Allen, while the latter alone accompanied the former work. Four Galician Poems by Julian Bautista, for tenor and instrumental ensemble, works of strong character but little grace, were sung by Mr. Hess. Peggy Glanville-Hicks' Sonata for Harp was played by Mr. Zabaleta in its first U. S. hearing. Three Piano Sonatas by Antonio Soler were performed by Mr. Allen. This program was an interesting and colorful survey of the music of Spain and other countries.

Bach Choir Festival Soloists

BETHLEHEM, PA.—The Bethlehem Bach Choir will again hold its festival this year in twin series, with exact replicas of the musical programs on two consecutive weekends, May 15-17 and May 23-24. Under the direction of Dr. Ifor Jones, and accompanied by solo players from the Philadelphia Orchestra, the choir of over 200 voices will be heard in Packer Memorial Church in two programs of cantatas the first day and the Mass in B minor on Saturday. Soloists will be Phyllis Curtin, soprano, Lilian Knowles, contralto, David Lloyd, tenor, and Mack Harrell, baritone. The concerts on the first weekend have been completely sold out, and a full house is expected for the second series.

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New Chavez Concerto Premiered in Mexico

By Charles Poore

MEXICO, D. F.—At a recent National Symphony Orchestra concert in the Bellas Artes, Carlos Chavez directed the orchestra in the world premiere of his new Violin Concerto, with the young American violinist, Viviane Bertolami, playing the solo part.

After a single hearing, one would not venture to pass final judgment on this work. It is highly original, strong, vigorous, after the manner of the composer, and has a wealth of material, essentially melodic. The concerto is divided into the four traditional movements, with an added cadenza of sufficient length to constitute another movement. This last proved to be the least interesting part of the score, for—lacking orchestral support and color—it came out a little dull.

Miss Bertolami, making her debut as a concert artist, had asked the Maestro to write something new for her, hence this score. In it the soloist showed ample technic, though her tone is a little hard and dry. However, one should hear her in recital before passing final judgment. She is well schooled, a product of the New England Conservatory in her home town, Boston, and other studies with Zimbalist at the Curtis Institute. In the performance, both the composer and the soloist achieved a triumph.

Celibidache Conducts

Sergiu Celibidache, returning to the direction of the Mexican Philharmonic Symphony for his second season, again aroused the admiration of both the auditors and the orchestra players by his mastery of musical art. He has a keen sensitivity to tonal beauty, and has achieved much with every choir of the orchestra. To this sensitivity he adds to a notable degree those spiritual qualities often lacking in our highly industrialized society—a devotion and aspiration that lift the listener into a realm above and apart from everyday existence.

This season the impresario for these symphony concerts, the Asociacion Musical Daniel, is giving several young Mexican artists the opportunity to appear as soloists. Most recently two young performers from Monterrey, Hector and Alicia Montford, played with the orchestra in the Poulenc Concerto in D major for two pianos. It is a delightful work, light but never trivial, and entirely suited to the temperament of these young artists. Another gifted young Mexican, Luz Ma. Puente, is essaying the Beethoven Concerto in C minor.

The season is all too short, but a second one is promised, with Erich Kleiber returning to Mexico to conduct.

Magnes with Colbert Mgt.

Frances Magnes, violinist, has joined the Colbert-LaBerge Concert Management.

SOUTH OF THE BORDER . . . A gathering in Juarez after the concert given there by Pierrette Alarie, soprano, and Leopold Simoneau, tenor, closing the season of the Juarez Community Concert Association. The hosts are Sr. Lic. Antonio Eachagaray, campaign chairman, and Sra. Eachagaray. L. to r., Donald Comrie, accompanist; Sra. Eschagaray; Mrs. Hallett Johnson, Community representative; Sr. Lic. Eachagaray; Miss Alarie and Mr. Simoneau; Sra. Angelina B. de Fernandez, vice-president of the association; and Manuel Arredondo, a member.

Mu Phi Epsilon Alumnae Chapters

New alumnae chapters of Mu Phi Epsilon installed in January and February include one at Sacramento, Calif., with Eleanor Hale Wilson of Seattle, national first vice-president, officiating, assisted by Irva Rageth, member of the national alumnae board; and another at Cedar Rapids, Iowa; Tulsa, Okla.; Eugene, Ore., and San Diego, Calif. On March 3, a new active chapter, Epsilon Pi, was installed at Texas Technological College, Lubbock, Tex., by the national president, Ruth Row Clutcher of Philadelphia, with the assistance of Olive Galloway Williams of Lincoln, Neb., national third vice-president.

Levintritt Foundation Contest

The Edgar M. Leventritt Foundation announces its 13th annual competition, which this year is open to pianists and violinists between the ages of 17 and 25. The award now includes an appearance not only with the New York Philharmonic-Symphony Orchestra, but also with other major orchestras. The preliminaries and finals will take place in New York City this fall, at dates to be announced later. Applications must be filed by June 15, 1952. Blanks which set forth the qualifications and rules for the competition may be obtained at leading music schools or by writing the Edgar M. Leventritt Foundation, Inc., 30 Broad Street, New York 4, N. Y.

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"My father was one of fourteen children," Mr. Kennedy smilingly related. "Each played a musical instrument, and naturally there was a family orchestra." In the succeeding generation six Kennedy brothers augmented the family's musical ensemble. For the majority of the players, music was an avocation.

It was young Steven who set out on the harder, more disciplined career road. He tells a delightful story of his vocal beginnings. In Moundsville, W. Va., he took piano lessons from a teacher whose sister taught voice. He would always stay an hour after his piano lesson to listen through the door to the voice lesson going on in the next room. Then he would run home to practice the vocal exercises, doing them so badly that his parents felt obliged to let him take voice lessons.

After graduating from high school in Moundsville, he attended the Pittsburgh Musical Institute and the Eastman School of Music in Rochester. While still in school he appeared as soloist with the Rochester Philharmonic, the Wheeling Symphony and the San Bernardino Symphony. Later he studied in Italy, made his professional debut in Naples in La Traviata. He was engaged for leading tenor roles in some of Italy's

STEVEN KENNEDY

foremost opera houses. Concert engagements followed in Rome, Florence, Milan, Lucerne, Brussels, Amsterdam and The Hague. While in the U. S. Army during the war, he gave many G. I. concerts.

His American opera debut in 1946 with the New York City Opera Company and his succeeding Town Hall recital led to coast-to-coast concert tours and guest appearances with major symphony orchestras.

Part of the baritone's audience-appeal is undoubtedly due to his fine stage poise, his attractive appearance and personal charm; but the greater part has been because of his musicality and his versatile flair for various types of song. His repertory is extensive in several languages; he speaks Italian, French and German as fluently as his own English, and his program material ranges from Brahms to Barber, with opera rôles both classic and modern. He feels that his legitimate stage and operetta experience has taught him a great deal but possibly his most valuable schooling came through his singing in and conducting of a church choir.

"Young singers," says Kennedy," should seize every opportunity to sing in choirs, for church singing not only gives them necessary experience with audiences, but teaches them to read music carefully. I have found it invaluable in the development of musicianship. Many famous singers," he notes, "got their start in church choirs." In his case, the choir work combined with a talent for music and for research, has contributed to opera, concert and radio successes.

Salmaggi's Season Opens

The Spring season of Alfredo Salmaggi's Popular Price Grand Opera Company is currently holding forth at the Brooklyn Academy of Music. Rigoletto on March 8 presented Stephan Ballarini in the title role. His fine voice and knowledge of stage dominated the performance. Vocally pleasing and lovely in appearance was young Josephine Guido as Gilda. Her Caro Nome was beautifully sung, as were her duets with baritone and tenor in the first and second acts. The remainder of the excellent cast included Maria Francesca as Giovanna, and the Countess; Mario Lalli, the Duke; Louis Pacchardo, Sparafucile; Maria Russo, Maddalena; Ermigildo Morelato, Count Ceprano; Lloyd Harris, Monterone; Adrien La Chance, Borsa; Enzo Neri, Marullo; Guia Castro, the Page. The quartet, well sung, brought ovations to the principals. The commendable staging was under the direction of Benjamin Altieri. The orchestra was under the experienced leadership of Gabriele Simeoni. M. C.

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THE CHOIR CORNER

By Leon Carson

EASTER—1952

Each year at the Easter season the sacred word is given magnificent utterance through the medium of music. The thrilling power of text and note, outpouring from throats and instruments, announcing the message of the Cross and Victory, reveals once more the true Light of the world, and weary-souled men and women pause and listen. By this proclamation of the scriptural narrative through the channels of beautiful music, fresh hope and joy are brought to mankind.

Other arts than music tell the story of the Passion and Resurrection in vivid manner. In the modern wainscoting of the Anteroom of the Treasury at the Cloisters in New York City, thirty-seven elaborately carved oak panels have been placed representing scenes from the lives of the Virgin and Christ. These panels are said to have been made about 1500 for the Royal Abbey of Jumieges in Normandy, possibly to decorate the choir stalls ordered by Abbot Jacques d'Ambroise in 1501, or the choir screen erected during the administration (1474-1504). They are the combined product of at least four master craftsmen, who worked with the skill for which wood carvers of Flanders and this region of France were justly famous at that time. The panels may have been sold when the Abbey's rich furnishings were dispersed after the French Revolution.

The single panel, Christ in the Garden of Gethsemane, reproduced here, constitutes a fine example of the expressive power that early 16th Century art is able to convey to our own more feverish age.

ETERNAL REPETITION

By M. Searle Wright,
Organist and Choirmaster,
Chapel of the Incarnation, New York City

Why is it that we church organists and choir directors are such a "rutty" group? Examine the lists of church music in local papers and other periodicals throughout the country and what do we generally find? The *same* anthems, solos, cantatas, oratorios, organ music week after week, month after month, year after year—and so on into the decades.

It would be a sad enough state of affairs if this concerned only the almost

CHRIST IN THE GARDEN OF GETHSEMANE, detail from Normandy carved wood panel of the early 16th Century. (Courtesy, Metropolitan Museum of Art.)

identical ingredients in the musical programs of a dozen churches in the same community, so that there is no escape even for the free-lance church-goer. But this condition which prevails is not the end of the matter. Each individual church goes, year after year, through the same cycle of its choir's or its choir director's "favorite" choral numbers. Of course, the perpetrators blame this on the *congregation!*

Surely certain works and composers bear considerable repetition, but only truly great compositions and composers can stand as worthy candidates for yearly repetition. Such works as Messiah, St. Matthew Passion, the B Minor Mass, possibly Elijah and Gerontius and such composers as Palestrina, Bach, Brahms, etc., will serve as examples of worthies.

Why, though, should a work such as Stainer's too well-beloved Crucifixion be the supreme offering of many church choirs every year? Neither text nor music is first rate. By all means do it once, or even twice. But why make a regular annual *must* of such a mediocre work, which is supposedly an offering to the Most High? Any choir capable of performing the Crucifixion is capable of performing a number of other far superior—yet, in some instances, even simpler—cantatas.

If the work in question really represents the best mental and spiritual efforts of the group performing it—well and good. But shouldn't any organist, choral director and the singers in his charge increase in wisdom and technical stature as the years roll by?

As for the shorter "favorites," what about a certain Te Deum: a *terribly* well-known Lord's Prayer; an all too familiar Sanctus, a rather theatrical "carol" which often parades under the dubious prestige of its French title; the Toccata and Fugue in D minor; and just—*the* Toccata, which I'll bet even Widor would have tired of hearing by now!

Church musicians have the heritage of a larger and richer musical literature for their field than the literature of all the other musical fields put together, with the possible exception of folk song. Wouldn't it be wonderful if every church organist and choir director in the country would take the trouble to substitute at least five or six fresh works from this nearly inexhaustible wealth of church music in his "groovey" repertoire this year? How about a resolution before 1952 is any older?

Choir and Organ Notes

Mendelssohn's Elijah, under Solon Alberti, musical director, was presented at the Park Avenue Christian Church, New York, on Feb. 29, by an augmented choir, and Richard Bonelli, baritone, and Ernest McChesney, tenor, as guest soloists. Jean Taylor presided at the organ, and Sarah Knight at the piano, in an exceptionally fine performance. . . .

Searle Wright played works by Bach, Sowerby, Bennett, Leach, Weitz and Tournemire at an organ recital in Riverside Church on March 9. . . . Beethoven's Missa Solemnis was given under the direction of Dr. Charlotte Garden at the Crescent Avenue Church, Plainfield, N. J., on March 9. . . . Dr. Hugh Giles offered contemporary choral music by Foss, Sowerby, Vaughan Williams, Lockwood and Peters in Central Presbyterian Church, New York, on March 10; soloists, Freeda Hemming, Lilian Knowles, Willard Pierce, Allan Curtiss, Mildred Hunt Wummer. . . . The 130th anniversary of the First Presbyterian Church of Brooklyn was celebrated on March 10. . . . The New York Chapter of the American Guild of Organists, presented Edward Linzel in an organ recital at The Church of St. Mary the Virgin, New York, on March 17.

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RADIO, TELEVISION

NBT Gives The Barber of Seville

Rossini's The Barber of Seville, presented by the NBC Opera Television Theatre on March 6, was a delightful production. The score charmed by its rhythmic and melodic color, and there was a fortunate union of the arts of music, text and visual interpretation. The stars of the evening, to one listener, were the adapters of the book, Peter Herman Adler and Charles Polachek, who produced an English version which was easily understandable, provided broad humorous effects, yet never violated standards of good taste. The action, though closely following the original, was of course shortened, as was the music, but the highlights of the situations and the score were preserved.

Cast Is Attractive

Of great assistance, too, was a cast which joined willingly in the merriment and was vocally and visually of great attractiveness. Davis Cunningham was a dashing Almaviva, Virginia Hawkins a charming Rosina. Ralph Herbert again proved his versatility and musicality as Figaro. As Bartolo, Emile Renan not only was convincingly funny, but had moments in which the human tragedy of the aging lover was touchingly evident. As Basilio, Carlton Gauld sang with buffo art. Carole O'Hara, Robert Goss, Michael Pollock, David Williams and Roy Urhausen participated in smaller assignments. Kirk Browning was the imaginative television director. Herbert Grossman conducted with lightness and animation. The settings were designed by Carl Kent, costumes by Liz Gillelan. Producer was Samuel Chotzinoff.

H. W. L.

Anderson on Meet the Masters

The second installment of the new TV show, Meet the Masters, given by NBT on March 9, featuring Marian Anderson, was a musical treat owing to the exquisite singing of the contralto, the fine reproduction of her voice, and a deeply human projection of her personality. Miss Anderson selected from her rich repertoire works by Bach and Schubert, folksongs and especially the spirituals which she sings with a power truly her own.

The songs were framed by biographical scenes from her life, showing her early career, and her manager, S. Hurok, who arranged her ascent in the musical world, the singer at the Lincoln Memorial, in her studio at her Marianna Farm preparing her programs with her accompanist, Franz Rupp; and winning triumphs in the concert hall.

H. W. L.

CBS to Broadcast Columbia Festival

The seventh Columbia University Festival of Contemporary American Music, April 26 and 27, will consist of orchestral, choral and chamber music programs, nationally broadcast under the joint sponsorship of Columbia University and CBS Radio Network. The major event will be an orchestral concert conducted by Leopold Stokowski, presenting first performances of works by two American composers on April 27 in the McMillin Theatre of Columbia University. The two scores to be performed will be chosen by the Festival Committee, which this year consists of Aaron Copland, Otto Luening, Douglas Moore, Quincy Porter and Virgil Thomson. The festival will open with a program of chamber music on April 26. Next day the Trinity Choir of St. Paul's Chapel, conducted by Andrew Tietjen, will present contemporary choral works. Organist E. Power Biggs with an instrumental ensemble will present a program of modern concertos for organ. Alfred Antonini and his String Orchestra will also be heard.

New Book on High Fidelity

The first complete High Fidelity Handbook has been published by Medill McBride Company, Inc. ($4.50). Called Make Music Live, it is written by Irving Green, James R. Redcliffe, and Robert Scharff, and aims to be a practical guide for the assembly and installation of high fidelity music systems for the home, and quality reproduction of AM, FM, TV and recorded media for the music-lover, student and audio enthusiast generally.

RADIO NOTE BOOK

NBC: Two Toscanini concerts with the NBC Symphony Orchestra were simulcast on March 15 and 22, both concerts sponsored by Reynolds Metals Co. These simulcasts bring to four the total number of radio and television performances this season by Toscanini and the NBC Symphony. Don Gillis acted as radio producer, Kirk Browning was television director of the simulcast, Ben Grauer narrated. The maestro closed his season with the NBC Symphony Orchestra on March 29 with a performance of Beethoven's Ninth Symphony. Soloists were Eileen Farrell, Nan Merriman, Jan Peerce, and Norman Scott. The Robert Shaw Chorale was the vocale ensemble. . . . On the RCA Victor show on March 28, Ezio Pinza sang the entire death scene from Moussorgsky's opera Boris Godounoff. The 22-minute scene was presented without a break for commercial announcement. The telecast was staged by Victor Andoga, with whom Pinza restudied this scene. The settings were designed by Ted Cooper to simulate the sets used in Russia and later at La Scala in Milan. This marked Pinza's final telecast from New York, before leaving for Hollywood to portray Chaliapin in a film on the life of the impresario S. Hurok. Donald Voorhees conducted.

WOR: Giuseppe di Stefano, "Met" tenor, and bass Mack Harrell visited Ruby Mercer on "Music we Like" on March 7. Gladys Swarthout was heard from San Francisco discussing musical activities on the west coast with "emcee" Ted Haig. . . On March 8, contralto Mary Davenport and tenor Walter Fredericks sang arias from Carmen, Turandot and other operas on the Sylvan Levin Opera Concert. . . . Frances Yeend and Donald Dickson appeared on the same program on March 16, Levin conducting the WOR Orchestra. . . .

WMCA: Leopold Stokowski spoke on March 20 on the topic, Music for Young People. The broadcast, under the auspices of the Women's City Clubs, was part of the station's "Challenge" series.

WQXR: The local premieres of works by Prokofieff and Haydn were included in the Art Music Concert on March 11. In covering Music Around Town as a feature for his nightly series, Fred Grunfeld originated his "Music Magazine" from the Theresa L. Kaufmann Auditorium of the YMHA, where the Art Music Concerts took place. The concert was conducted by Beatrice Brown, who led the orchestra in the premieres of Prokofieff's Andante for Strings, op. 52, and Haydn's Concerto for Violin and Strings, with Maurice Wilk as soloist. . . . Robert Goldsand on March 15 gave the first radio performance of an unpublished work by Charles Mills, his Sonatine in E major, as the featured work of his recital during the WQXR Studio Series. The appearance of Mr. Goldsand came within a week of the 25th anniversary of his American debut on March 21, 1927.

WNYC: In the Reader's Almanac series on March 25, Howard Taubman, music editor of the N. Y. Times, discussed his book on Toscanini, The Maestro, with Warren Bower.

A concert of the Early Music Foundation, Ruth Kisch-Arndt, director, was heard on March 2, during Chamber Music Time. . . . On March 12, the Manhattan School Chamber Orchestra, Nicholas Flagello, conductor, with Harold Lewin as piano soloist, played David Simon's Variations on a Theme by Bela Bartok. . . .

WCTN-TV: The Minneapolis Symphony under Antal Dorati is giving six hour-long TV programs, beginning March 1 at 2:30 p.m., with other concerts on March 8, 22, 29, April 12 and 26. Cooperating are the University of Minnesota, the local Musicians' Union, the Public Library, with scripts written by James T. McTighe. . . .

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FEATURED AT BENEFIT . . . Listening to Pierre Sancan, French pianist, are Risë Stevens (right), mezzo-soprano of the Metropolitan Opera, and Frances Magnes, violinist. All three appeared at the Waldorf-Astoria on March 7 in a benefit concert for the National Music League.

National Music League At Waldorf-Astoria

Pierre Sancan, French pianist, was introduced to New York on March 7 at a concert which served also to add to the treasury of the National Music League. The artist was brought over in a special exchange between the Jeunesses Musicales de France and the National Music League, while two American artists, the violinist Sidney Harth and the pianist Theodore Lettvin, are touring in France, Corsica and North Africa.

M. Sancan played selections by Schubert and Debussy, impressing as a capable artist, in command of his instrument, and of sensitivity and imagination. But a final evaluation of his efforts will have to wait until he can be judged under normal recital conditions and in a more variegated program.

Also on the program with him were two American artists, Frances Magnes, violinist, and Risë Stevens, Metropolitan mezzo-soprano, both now in the front ranks of native performers and both having started their careers under the auspices of the National Music League. A distinguished audience was most appreciative.

H. W. L.

National Music League Auditions

The National Music League, non-profit concert management, announces auditions for violinists, cellists, pianists and singers who are under 30 years of age, American citizens and who have had no previous commercial management. Veterans will be given the benefit of service years. Birth certificates must be presented with the applications. Auditions will be held in the third week of April. Applications for auditions may be obtained at the League office, 130 West 56th Street, New York, and must be filed by April 11.

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Spring Dance Events Include Festival Plans

Members of the Grand Ballet du Marquis de Cuevas will dance and choreograph the two commissioned ballets by Auric and Sauguet for the Paris Exposition in May, sponsored by the Congress For Cultural Freedom, instead of the New York City Ballet Company. A previous commitment by George Balanchine for the La Scala in Milan during March and the strenuous New York season by City Ballet just completed, forced the Exposition to abandon its original plan for the American ballet troupe. . . . Theatre for Dance, under the auspices of the Brooklyn Institute of Arts and Sciences, will inaugurate its program with a joint recital by four dancers—Merce Cunningham, Jean Erdman, Erick Hawkins and Donald McKayle on April 22, at the Brooklyn Academy of Music. Theatre for Dance is an outgrowth of four programs these same dancers gave at Hunter Playhouse earlier in the season. If the forthcoming concert is a success it may lead to the establishment of a dance center at the Brooklyn Institute.

Activities at the Y Dance Center continue at high speed—Pearl Primus gave a series of three recitals with her company on March 8, 9 and 16. The March 9 program was designed especially for children. On March 20 Robert M. Goldenson, a professor of Psychology at Hunter College discussed "Creative Expression and Your Child's Development." Nina Fonaroff will offer her first performance of Lazarus, a dance-drama, as the featured work on her program March 29. The Playhouse Dance Company of the Henry Street Settlement will offer a program of Ballets for Young People on March 30 and the annual Auditions for the dance recital to be given next season is on May 19 from 7:00 to 11:00. The Auditioning Committee includes Louis Horst (Chairman), Agnes DeMille, Martha Hill, Hanya Holm, Doris Humphrey, Richard Kraus, Jerome Robbins, Eugenie Schein, Bessie Schoenberg, Marion Streng, Muriel Stuart, Antony Tudor, Theodora Wiesner and Anita Zahn.

Peter Di Falco will speak on "Problems of a Choreographer" at the Ethnologic Dance Center on April 18. Lais, the second graduate of the Ethnologic Dance Center School, of which La Meri is the director, will give her debut concert on May 5 at Carnegie Recital Hall. Her assisting artist will be Rhoda Johannson, a modern dancer. . . . The Perry-Mansfield School of the Theatre and Dance is now accepting applicants for its summer course at Steamboat Springs in Colorado.

ROSALYN KROKOVER.

Langlais to Tour Here

Jean Langlais, blind organist of the church of St. Clotilde in Paris, will arrive in New York on the SS Liberté on April 17 for his first concert tour of the United States and Canada. He will visit thirteen states and Canada in six weeks, the tour ending on June 2 in Toronto. Mr. Langlais' programs will include many of his own compositions.

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SVETLOVA BALLERINA

Chicago Symphony Gives Plans

By René Devries and Dosha Dowdy

CHICAGO.—Plans for the Chicago Symphony Orchestra's 62nd season provide for a tour during the first two weeks of March, 1953, under the baton of Rafael Kubelik; cities to be visited include New York, Boston and Washington.

George Schick, new Associate Conductor, will appear during two weeks of Mr. Kubelik's six weeks' leave, when he will conduct the Amsterdam Concertgebouw Orchestra in January and February. Bruno Walter will be a guest for two weeks, and Guido Cantelli and Otto Klemperer for one week each.

Special events include the postponed performance of Stravinsky's Les Noces, and a concert vision of Parsifal, conducted by Kubelik; Mahler's Das Lied von der Erde, led by Walter; and Stravinsky's opera The Nightingale, conducted by Schick.

Soloists will include: pianists, Maryan Filar, Rudolf Firkusny, Myra Hess, Vladimir Horowitz, William Kapell, Rudolf Serkin, Zadel Skolovsky, Solomon; violinists, the Beal Twins, Szymon Goldberg, Jascha Heifetz, Isaac Stern; cellists, Pierre Fournier and Raya Garbousova; vocalists, Irmgard Seefried; for Parsifal, Margaret Harshaw, Set Svanholm, Jerome Hines, Hans Hotter; for Les Noces, Uta Graf, Carol Smith, Allan Keller, Andrew Foldi (also pianists Florence Kirsch, George Schick, Stefan Bardas, Katza Andy); in Lied von der Erde, Elena Nikolaidi and Mr. Svanholm.

The subscription season as usual includes 28 Thursday evening and Friday afternoon concert pairs, and 12 Tuesday afternoon concerts. The schedule for the Saturday evening Popular Concerts will be announced later.

Symphony Concerts

Chicago Symphony Orchestra concerts of the past two weeks brought three soloists making their first appearances with the orchestra—Moura Lympany, English pianist, heard here in recital last season; Arthur Grumiaux, Belgian violinist, and Leonard Sharrow, the orchestra's new first bassonist—and introduced works of two composers not previously represented on these programs, Launny Grondahl, Danish composer, and the contemporary Dutch Guillaume Landré.

The March 6 concert opened with Suk's Music of Mourning, played in memory of the late Edward Collins, beloved Chicago pianist-composer. The program further contained Grondahl's Concerto for Bassoon and Orchestra, the solo part expertly played by Mr. Sharrow, though the work was not altogether effective, due to the low register in which it was written, and to heavy orchestration. Also heard were Borowski's Symphony No. 2, previously reviewed in these columns; Schumann's Piano Concerto; and Wagner's Overture to Tannhäuser. Miss Lympany gave a musical and facile performance of the Schumann, though not a stirring one. Grumiaux, heard in an exciting performance of Bartok's Violin Concerto at the Tuesday concert, made a deep impression as an artist of rank in his playing of Mozart's Concerto No. 3 (K. 216). He played with rich and exquisite tone, with ease and elegance of manner, and in true Mozartian style, and gave as encore the Largo of Bach's Sonata in C.

Surrounding the Mozart were symphonies of Landré (No. 3) and that of Brahms (No. 2)—the latter given one of Kubelik's most devoted readings. Landré's brief Symphony, completed in 1951, had substance and purpose was well built, and evoked interest in hearing more of this composer's work.

Virtuoso Di Roma Heard

Those in the audience of the Virtuosi Di Roma's Orchestra Hall concert (March 3) not already devotees of chamber music must have become thoroughly converted to this art form during the beautifully executed program of five concertos of Vivaldi, one of Paisiello, and another by an unknown composer. Here was an instrumental ensemble of 14 players with beautiful instruments, thoroughly in tune with their inspired conductor, Maestro Renato Fasano, founder of the organization. Such purity of tone, beautiful balance, and oneness of spirit are rarely achieved. This is not surprising, when one knows the background of the players, each a soloist in his own right, and particularly that of Maestro Fasana, a musical scholar equally distinguished as composer-conductor and pianist, who has devoted much of his life bringing to light in performance unknown music of Vivaldi and other early Italian composers. The artistry and fine pianism of Ornello Santoliquido, the only pianist in the ensemble, were especially prominent in Paisiello's Concerto for Piano and Strings. Chicago would welcome frequent returns of the Virtuosi Di Roma.

Chicago Musical College Opera Workshop

The Opera Workshop of Chicago Musical College under the direction of Lola d'Ancona, with Ottavio Marini conducting, presented operatic excerpts in the school's Little Theatre on March 10 and 11 to large and enthusiastic audiences. Excerpts from Manon, Madame Butterfly, Barber of Seville, Aida and Boheme were presented on the opening evening, and on the following one selections from Manon, Cavalleria Rusticana and Boheme, heard by this reviewer. Outstanding in the latter casts were Thelma Dare, who revealed remarkable talent vocally and dramatically in her portrayal of the role of Santuzza; Dennis Burke, who as Marcello displayed an unusually fine voice; and Sidney Stockston as Turiddu; Allan Stone as Rodolfo; and Anne MacLarnan as Mimi. The performances reflected the authentic operatic background of both Mme. d'Ancona and Maestro Marini.

Cosmopolitan School Program

A Concert Hour program heard in the Assembly Hall of the Chicago Public Library recently was given by artist stu-

Léverie New CMS Dean

Sigmund Léverie, of the University of Chicago music faculty, has been chosen as the new Dean of the Chicago Musical College, to succeed Hans Rosenwald. The decision was made at a meeting of the board of directors of the latter school held recently. His duties with the Chicago Musical College will begin in September, and he will relinquish his post at the University of Chicago.

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dents of the Cosmopolitan School of Music. Those participating were Elizabeth Mosny, violinist; Michael Pacente, baritone; Ellen Harris, pianist; and Ted Scropos, cellist. Marianne Lemke was the accompanist.

Conference at Roosevelt College

A two-day piano music conference is scheduled April 14 and April 15 at Roosevelt College's School of Music. The conference, planned around important phases of piano teaching, is the first of its kind held at the school. It is divided into four two-hour sessions and a concluding recital. Maurice Dumesnil will lead the opening discussion on Debussy, Ravel, and the French School: Interpretation and Performance. The subject of Class Piano instruction will be discussed by Nellie G. McCarty and Polly Gibbs and the session will include demonstration of group teaching techniques. Margit Varro will speak on Studying, Teaching, and Enjoying Bach. Louis Crowden will lead the concluding panel with Teaching Chopin and Schumann. The conference concludes on Tuesday evening with a two-piano recital by Maurice Dumesnil and Saul Dorfman.

A six-week day summer term will open at the College on June 23.

North Park College Choir to Tour

The North Park College Choir, under its conductor, Dean Donald F. Ohlsen, will present ten concerts this spring in major cities of the West and Northwest. The itinerary of the group is as follows: April 25, Minneapolis; April 27, Spokane; April 28, Seattle; April 29, Tacoma; April 30, Portland, Ore.; May 2, Oakland, Cal.; May 3, Turlock, Cal.; May 4, Kingsburg, Cal.; May 5, Los Angeles; May 8, Denver.

The Choir's home concert at Orchestra Hall, Chicago, will be sung on May 20. At this time Harold Reever, chairman of the Piano Department at North Park College, will be the assisting artist.

Artists' Advisory Council Formed

An Artists' Advisory Council, headed by Mrs. William Cowen, its founder, has recently been formed to serve as a "clearing house for musicians." Its purpose is to help further careers of outstanding talents chosen by an auditions Committee. Among prizes offered are an Orchestra Hall recital (awarded by Harry Zelzer) to a vocalist or instrumentalist; and $1,000 to an American composer for a short orchestral work, details to be announced later. The Artists' Advisory Council is a non-profit organization. No fee or commission is required for auditions. Applications will be received by Mrs. William Cowen, 55 E. Washington, Room 201, Chicago 2, Ill.

Miles Nekolny's Activities

Miles Nekolny, baritone, winner of the 1951 Chicagoland Music Festival, sang the role of Amonasro in a recent production of Aida at Athenaeum Theatre. Mr. Nekolny was presented by the Chicago Artists Association on March 25 in a program at Curtiss Hall of the Fine Arts Building.

IN COLORADO . . . Selma Caston (second from right), soprano soloist at a recent concert of the Fort Collins (Colo.) Civic Symphony, with Saul Caston (second from left), conductor of the Denver Symphony, Will Schwartz, conductor of the Fort Collins Civic Symphony, and Lucienne De Simplaire, soprano (Mrs. Schwartz).

Cara Verson's Programs

Cara Verson gave her illustrated talk on The Development of Modern Music, on the History of Music course at Chicago Conservatory, March 14. The previous week Miss Verson appeared before the Chicago Artists' Association.

Twilight Series Ends

The last of the season's Twilight Concerts presented by Mid-West Music Foundation, Mary Wickerham, president, took place on March 4, when Lillian Chookasian, contralto, and Donald Gramm, bass-baritone, sang to a large and enthusiastic audience in Orchestra Hall. The weather man had practically stopped all traffic in the city by noon of that day, and one wonders how so many were able to beat their way to the hall. Once there, the patrons found delight in the program.

Miss Chookasian began with airs by Gluck, Arne and Buxtehude. This was followed by a Schubert group sung by Mr. Gramm; then by five delightful French songs in fine English translations, by the contralto. There was an interesting closing group of Blue Mountain Ballads by Bowles and sea chanties, arranged by Dougherty, sung by Mr. Gramm. The artists' voices both are of much warmth and opulence and are projected by their owners with a satisfying and sensitive artistry. Gavin Williamson, for Miss Chookasian, and Harold Eisberg, for Mr. Gramm, supported the singers with superior accompaniments.

The idea of these Twilight Concerts is an excellent one; and if the recitals in the future are of the high standard represented by Miss Chookasian's and Mr. Gramm's appearance, they are bound to be successful.

Piazza under New Management

Marguerite Piazza has terminated her association with Columbia Artists Management. She will now be under the management of J. Graves McDonald.

Chicago Conservatory Summer School

The Summer School at Chicago Conservatory will open this year on June 23 and continue for a six-week period, ending Aug. 2. All resources available to students during the academic year are available in the Summer Session. The entire faculty will be in residence, and will offer the same instruction as during the regular year. Courses are designed for the teacher who wishes to follow the newest trends in Music Education, for the student working toward the Bachelor or Master Degree, and for the artist who desires special coaching.

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Los Angeles Museum's Concerts Pass Milestone

By C. Sharpless Hickman

LOS ANGELES.—The recent observance of the 200th free Sunday afternoon chamber music concert at the Los Angeles County Museum and other local chamber music programs have again underscored the justice of Los Angeles' claim as one of the world's capitals when it comes to the performance of music in this form.

At first presented in short series of several programs, with widely intervening gaps, the Museum's free concerts have been on a year-around basis since the start of 1950. Sponsored by the Museum, the Los Angeles County Board of Supervisors, and Local 47 of the American Federation of Musicians with proceeds from the Music Performance Trust Fund, the concerts have been attended by hundreds weekly and have reached a vastly wider audience through both "live" and "taped" AM and FM radio broadcasts.

More importantly, they have served to encourage groups to undertake difficult or obscure works in the knowledge that their efforts will not be limited to a single professional or quasi-professional performance, but will be heard by this additional audience as well. Nor should one minimize the complement which music provides for the Museum's artistic and ethnological displays—a characteristic occasionally heightened by the programming of scores tending to reflect a musical milieu or style similar to that of special exhibits which may be concurrently displayed.

Resident Works Played

Appropriately, for its 200th concert, the Museum offered works by contemporary resident composers: Ernst Toch's String Trio (Op. 63); Leon Kirchner's Duo for violin and piano (played by Eudice Shapiro and the composer) and Ingolf Dahl's Hymn and Toccata for solo piano, played by Mr. Dahl. The same program had been prepared a few weeks previously, taped, and sent east to be broadcast as part of radio station WNYC's annual music festival.

The Los Angeles Chapter of the International Society for Contemporary Music enlisted the services of Robert Craft to direct an unusual concert of atonal music at the University of Southern California—giving the western premieres of Schoenberg's Septet-suite (Op. 29), Anton Webern's miniscule Quartet for tenor saxophone, violin, clarinet and piano, and a somewhat chaotic Concerto for solo piano, cello and winds by Ben Weber, 36-year-old, St. Louis-born composer who now lives in New York. Despite the uncompromising character of these works a generous audience, which included Igor Stravinsky, attended. The Schoenberg Septet again underscored the basically structural conservatism of the late master, his genius in timing and contrast, and the strong intermixture of emotional and cerebral qualities in his music. Exorbitantly demanding of its performers, it was brilliantly executed under the meticulous direction of young Mr. Craft, whose constructive services to contemporary music happily seem to be without the fetters which bind too many interpreters to scores of but one school or cult.

Evenings on Roof

Recent Evenings on the Roof programs have been topped by a superb performance by Xenia Chasman and Lillian Magidow of Olivier Messiaen's fascinating evocation of Seven Visions of the Amen, for two pianos—in which one takes the thematic lead and the other handles the decorative elaborations. Apart from its mystical religious program, it is a work of dramatically juxtaposed tonalities and contrasts which might, very loosely, and insofar as its exploration of harmonic relationships are concerned, be characterized as a Gallic parallel to Hindemith's Ludus Tonalis—which the Roof had previously heard this season in a fine performance by Natalie Limonick.

Kurt Reher was the brilliant cello star of another Roof concert, playing the late Sir Donald Francis Tovey's F major Sonata—heavy with romantic period borrowings—with Shibley Boyes, and also Valentini's E major Sonata and C. P. E. Bach's Third Concerto, for cello and strings. Gerald Strang's mildly 12-tone Concerto for cello with winds and piano was also introduced on this program, and proved to have surprising melodic line (for Mr. Strang) and well-balanced blending of wind and string tones. Hindemith's Die Serenaden, sung by Marni Nixon, struck us as harsh and astringent, and not among his finer works. Yet another Roof concert was the solo recital pedantically played by pianist Frances Mullen (wife of the Roof's founder), whose best accomplishment was a studied, rather than searching performance of Schoenberg's Piano Suite, Op. 25.

Chamber Group

Like their compatriots—the Quartetto Italiano—before them, the Virtuosi di Roma made a profound and enthusiasm-arousing impression with the two concerts they played locally, one under the joint auspices of U.S.C. and the Music Guild, and the other on the Coleman Chamber Music Assn. series in Pasadena. Renzo Sabatini's superb playing upon the viola d'amore highlighted the solos at each program.

Los Angeles Jottings

Ralph Thomas, teacher of singing, presented his pupils in the 212th recital on March 3. . . . Georgia Laster, soprano, winner of the National Marian Anderson Contest, was scheduled to be soloist with the symphony orchestra of the Los Angeles Conservatory of Music and Arts on March 27. . . . Frances Pierson Brumbaugh, pupil of Harold Owen, gave a piano recital on March 1 in the Music Room of Clarence Gustlin. . . . Helena Lewyn, with Gilbert Back, co-leader, will take a party to Europe this summer, sailing from Quebec June 22 and returning there on Aug. 27, or flying from New York on June 27 and returning on Aug. 22. Countries to be visited are France, Switzerland, Italy, Austria, Germany, Belgium, Holland, England and Scotland. . . . Albert Goldberg, music critic of the Los Angeles Times, has been engaged for the Summer Session at the Los Angeles Conservatory. . . . The Los Angeles Branch of the Music Teachers Association of California met on March 17 in the Philanthropy and Civics Club Auditorium. Effa Ellis Perfield presented the piano workshop program, and Purves-Smith spoke on The Modern Approach to Pianoforte Technic. Officers for this branch are Alta Turk Everett, president; Reuben Martin, piano workshop; Alexandre Cherrier, voice workshop.

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NEW YORK CONCERTS

(Continued from page 5)

Nestor Chayres, Teresita Osta, Emilio Osta, March 5, E.—An audience estimated at 2,300 broke attendance records for this three-artist event. Heading the list was personable Nestor Chayres, tenor, singing with clear, vibrant voice and artistic command of varying styles of song repertory. His program included songs by Nin and Obradors, the Seven Popular Songs of De Falla and familiar numbers which have established the tenor's popularity. Also appearing was graceful Teresita Osta, dancer, who in solo numbers and duet forms with Fernando Ramos, charmed the audience. Mr. Ramos also offered an interesting solo, Orgia, to Turina's music. Emilio Osta added to the enjoyment of the evening with his pianistic facility. M. C.

TOWN HALL

Alfred Zega, March 7, E.—Lyric baritone is a good description of Mr. Zega's voice, which has a light and delicate quality rare in the lower range. Although not large, the tone is luminous and clear. Occasional tightness of emission may be ascribed to natural nervousness of a debut. Mr. Zega chose an interesting program, for the most part well suited to his gifts. He was especially happy in two Fauré offerings, En Sourdine and Trois Poèmes d'un Jour, and in the Dvorak Ziegeunermelodien cycle. The opening group was by Handel, Carissimi, Veracini, and he supplemented his French numbers with La Caravane from Rabaud's Marouf. First New York performances were songs of Ronald Murat (one dedicated to Mr. Zega), Paul Chancellor, Robert MacGimsey and Irving Mopper, and the singer confirmed his Polish-American origin by singing Eight Polish Folk Songs arranged by Poulenc. George Reeves provided the piano background. M. L. S.

Musicians' Guild, March 10, E.—At the group's final concert for the season, David Oppenheim, clarinet; Lillian Fuchs and Nathan Gordon, violas, and Bernard Greenhouse and Avron Twerdowsky, cellos, gave a lucid first performance of David Diamond's Quintet (1950). The suggestion of moods rather than strong thematic profile or development dominated the novelty. Most original was the melancholy and nostalgic atmosphere of the Andante. The gayer and busier episodes of other movements seldom became outspoken or scintillant amid the dusky tone qualities.

The pianist Frank Sheridan, violinist Joseph Fuchs, violist Lillian Fuchs, and cellist Bernard Greenhouse gave a well-modeled interpretation of Brahms' warm-blooded C minor Quartet, op. 60. The Kroll Quartet joined with Harry Zarief and David Mankovitz, violins; Miss Fuchs, viola, and Mrs. Greenhouse, cello, in a spirited and attractive reading of Mendelssohn's zestful Octet, op. 20. E. B.

American Bach Society, Ralph Hunter conducting, March 11, E.—Much competence, particularly in the choral and instrumental sections, marked the performance of J. S. Bach's cantatas, Aus der Tiefe rufe ich and Wachet auf, ruft uns die Stimme. The choral singing was often stimulating and refreshing. The violin solos by Jacques Margolies were impressive. The vocal soloists, Ellen Faull, soprano; William Hess, tenor, and Paul Matthen, bass, were usually adequate, but not quite at ease in bravura measures. Buxtehude's cantata, Aperite mihi portas justitiae, a routine example of Baroque solemnity, was sung by Mr. Hess, Mr. Matthen, and the alto, Margaret Tobias. Most of the flute part in Telemann's A minor Suite was played daintily by Emmanuel Mesthene. Of three unfamiliar choral motets, two by Johann Christoph Bach (Es ist nun aus mit meinem Leben and Der Mensch, vom Weibe geboren) showed charm and tenderness, and one by Johann Michael Bach (Sei lieber Tag willkommen) had lightness and jollity. E. B.

Ruth Diehl, March 12, E.—The singer disclosed on this occasion the vocal assets which have brought her to her present position in the oratorio and recital field. Clarity of tone, accurate attack, long-spun legato line in phrasing and superior musicality distinguish Miss Diehl's work. To these were added gracious poise on stage and intelligent delivery of unhackneyed numbers. Her soprano voice was effectively used in the opening Handel and Bach airs and the lovely Cesti aria, with violin obbligato delightfully played by Eugenie Dengel. She continued her program with Di Due Rai, aria of Vivaldi; the lovely Brautlieder of Peter Cornelius, of which Vorabend and Erwachen were particularly well sung. Two Celius Dougherty songs, Harold Friedell's At Even and If All the World Were Paper (written for Miss Diehl) opened the last half of her list. Folk Ballads of the British Isles and three French folk tunes, all in arrangements by Benjamin Britten, made an interesting group. In these, as in her classic airs, the soprano's voice gained added warmth and lustre. A demonstrative audience demanded numerous extras. At the piano, Edward Hart played admirable accompaniments. M. C.

Helen Maggia, March 15, E.—Miss Maggia displayed in her first Town Hall recital a dark-timbred voice of true mezzo-soprano quality, naturally pleasing and for the most part handled with skill. A well-chosen list began with arias from the operas of Stradella (Il Floridoro) and Handel (Rodelinde and Alcina) and Vado ben spesso cangiando loco of Rosa. Four Brahms songs and the Plus de tourments aria from Massenet's Le Cid were heard before intermission, and afterward she sang a French group, Respighi numbers, and Roger Quilter's arrangement of Drink to Me Only with Thine Eyes. Fred E. Weatherly's version of Danny Boy and C. Armstrong Gibbs' Five Eyes. Interpretatively, she proved a thoughtful and sensitive artist, aware of subtleties of coloring and content. She had the fine support at the piano of Paul Ulanowsky. M. L. S.

Marie Broadmeyer, March 16, A.—The contralto, first heard in Town Hall a year ago, selected an unusually fine program for her second recital, including a number of rare works, arias from Vivaldi's Juditha Triumphans, Piccini's Alessandro Nelle Indie, early Lieder of Schuetz, C. Ph. E. Bach, Telemann and Ott. These were followed by songs of Liszt, Erich Wolff and Pfitzner, and a concluding American group by Reynolds, Mopper (first performances), Sargent and Rogers. Miss Broadmeyer's voice is one of power and considerable range, and of appealing quality and warmth, with the exception of the extreme upper register, where occasional hardness of tone is noticeable. She is a sincere artist, and her clarity of diction and projection proved an asset. Her rendition interpretatively and otherwise, of the Wolff and Pfitzner songs was highly commendable. Ernst Wolff, at the piano, was a sympathetic and artistic accompanist. L. C.

Heinrich and Renata Joachim, N. Y. debut, March 16, 5:30 p.m.—The cello and piano duo, a husband and wife team, displayed excellent musicianship and harmonious ensemble in an unusual program. Their readings had ardor, subtlety, and real variety of style, whether in

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The duo introduced a Short Suite by the Guatemalan composer Enrique Solares. Alternately tuneful and brisk, the new work was enhanced by a central melody of ingratiating simplicity and songfulness. E. B.

Grant Johannesen, March 16, E.—A mastery of style and colorful touch made this recital pleasurable. A singing and refined tone was revealed in the Beethoven Sonata in C minor, op. 10, No. 1. Five Lyric Pieces by Grieg were tellingly portrayed, with delicacy and expressiveness. To Schumann's Fantasie, op. 17, Mr. Johannesen gave consummate musicianship and imagination, the stretta of the second movement being an especial tour de force. Aaron Copland's Piano Variations were done with technical brilliance and correct musical expression. The closing group opened with the enchanting impromptu by Chabrier, played with charm, and Stravinsky's Tango, in which the rhythmic animation and spiciness were manifest at every moment. Eritagna (Iberia No. 12) by Albeniz closed the official list with technical display and musical exuberance. The artist obliged with encores until the house lights went on. H. W. L.

Harriet Serr, N. Y. debut, March 17, E.—A musical aptitude and fluency were exhibited by the young pianist in a difficult program, featuring the Bach-Busoni Chaconne, Beethoven's "Appassionata" Sonata, Handel Variations, the Chopin E major Scherzo, and Bloch's Poems of the Sea. Accurate tempi, clear rhythms and balances, meticulous phrasing, and energetic passagework gave the recital an aura of dignity and seriousness. Noteworthy also was the shapeliness of various lyrical passages, such as the latter half of the Andante in the Sonata and the D major episode in the Chaconne. Still lacking was a degree of grandeur and poetry in her readings. Some gentle sections of the Brahms Variations tended towards prettiness and vigorous sections towards gruffness. Miss Serr employed many shadings, but rather less sonority and color. Nevertheless, this was one of the more accomplished debuts of the season and introduced a talent with great possibilities. E. B.

Benefit Concert, March 18, E.—A program for the Tuberculosis Preventorium for Children, united the talents of such stellar artists as Licia Albanese, Renato Capecchi, Giuseppe di Stefano, from the Metropolitan Opera, of Jennie Tourel and Ezio Pinza. The program for the most part was made up of operatic airs and Italian songs. The artists were heard in arias and duets. Mr. Pinza was the only one to oblige with an encore, a semi-popular song, after he had sung Il Lacerato Spirito from Simone Boccanegra and another song Il Cacciatore di Bosco. At the piano were Victor Trucco, Gibner King and George Reeves. H. W. L.

CARNEGIE RECITAL HALL

Eugene Fedele, March 8, E.—At his second New York recital the tenor offered an interesting program, ranging from Lotti to David Diamond. His In-

(*Continued on following page*)

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NEW YORK CONCERTS

(Continued from preceding page)

terpretations of Strauss' Traum durch die Daemmerung, Jota by Falla as well as arias by Rossini, Puccini and Bizet high-lighted the list. Mr. Fedele uses his fine vocal resources with taste and intelligence. Felix van Dyck was his excellent assisting artist at the piano.

F. M.

Dorothy Talbot, N. Y. debut, March 15, E.—Revealing a pure, musical soprano of limited power, intelligently managed, Miss Talbot, from Philadelphia, made her initial local appearance in a Folk Song Recital enjoyed by a demonstrative audience. High-lighting the event were several costume changes meant to portray visually the spirit of song groups from Germany, Italy, China, the Ukraine, Holland and Scotland. The value of these sartorial details was doubtful. The recitalist's attractive appearance, sound musicianship, pleasing vocalism and interpretative talent needed no extra theatrical effects to "put over" the songs she does so well. Kurt Schindler's arrangement of the Ukraine number, The Birchen Taper, was an outstanding achievement of the evening. Clearer English diction was needed properly to project the songs of Scotland to the audience. Oscar Eirmann provided satisfying accompaniments. Encores were added.

H. I. B.

CARL FISCHER CONCERT HALL

Clarice Crawford and **Joseph Crawford,** March 16, 5:30 p.m.—One of the fine-textured young mezzo-soprano voices heard in recent recitals was that of personable Clarice Crawford. In a program of English and French songs, she exhibited musicianly interpretations plus tonal warmth and brilliance. The co-artist, Joseph Crawford, tenor, disclosed a voice of excellent quality and a singing gift of much promise in his lieder and a group of songs in English. Rachel Leon accompanied the singers in their solo and duet numbers.

M. C.

The Magic Flute, March 16, E.—Herta Sperber and Alfred Hopkins presented a talented group of young singers in an abridged arrangement of Mozart's score, sung in English to a large, enthusiastic audience. The participants appeared in conventional evening attire without scenery, ably supported by a piano in lieu of orchestra. Kurt Sober was the efficient conductor-pianist, and Mr. Hopkins the clear dictioned narrator.

Space limitations preclude a detailed review of the performance. However, Ernest Baskette deserved credit for his excellent basso profundo, as he intoned O Isis and Osiris and the other Sorastro aria, In diesem Heil'gen Hallen. Virginia Starr infused brio and surefire coloratura technique into the tricky Queen of the Night aria, Der Hölle Rache kocht. Alexander Walsh's tenor inclines to hardness of tone, but he did well with Tamino's exacting melodies. Theresa Martin possesses a pleasing soprano voice that sounded right in Pamina's measures. Frank Bevilacqua was a spirited baritone in his performance of the temperamental Papageno. The musical soprano voice of Phyllis Applegate also scored as Papagena. Others in the cast were: Three Ladies, Constance Foster, Gloria Calitri, Norma Piccirilli; Monostatos, Melvin Evans; Three Spirits, Katherine McKiernan, Miss Calitri, Ruth Kudmac; The Orator, Alexander Dornstauder; A Priest, Robert Blake and two men in Armor, Messrs Blake and Dornstauder. The Sperber-Hopkins group provided an enjoyable evening with Mozart's inspired music.

H. I. B.

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Bloch Work Has First San Francisco Hearing

By Charlotte Hiller

SAN FRANCISCO.—Corinne Lacombié, pianist, who at Ernest Bloch's request had performed the solo part of his Concerto Symphonique at the Edinburgh Festival of 1949, was also the soloist when the work was introduced to San Francisco recently. The orchestral and piano parts of the score are equally important and their contrasting or complementary features were superbly stressed by conductor Pierre Monteux. Bloch's inclination toward the monumental is noticeable again, but the second movement, a Scherzo with a contemplative Andante section, relieves the emotional upsurge of the first and outlasts the less profound third. The ready acceptance of the work was much due to Miss Lacombié's technically and musically outstanding delivery of the solo part.

Handel's Fifth Concerto Grosso opened the program, with Naoum Blinder, William Wolski, violins; and Boris Blinder, cello, playing the solo passages. Under their director Harold C. Schmidt, the Stanford University Chorus joined the orchestra for Brahms' Naenie. Symphonic Fragments from Ravel's Daphnis and Chloe, the chorus contributing some very fine singing in the Interlude, were beautifully presented by Monteux as the concluding work.

Symphony by Lee Introduced

The novelty of the following symphony concert was the Symphony No. 2 by Daikeong Lee, an interestingly scored, well constructed work with an appealing second movement, Larghetto. Zino Francescatti, violinist, was the soloist, playing the Bach A Minor Concerto, a little more detached than need be, although this style seemed to be Monteux's as well on this occasion. The Violin Concerto No. 2 by Prokofieff also might have profited from some more expressiveness, though Francescatti's playing was at all times sound and beautiful. The Overture to Cimarosa's The Secret Wedding and Strauss' Death and Transfiguration were other works on the program.

In Recital Halls

Gladys Swarthout, in her recital at the Opera House, was most successful with a group of songs written for her by Celius Dougherty, John Jacob Niles and Clara Edwards. A group of Spanish songs suited the sensuous timbre of her voice's middle range. Eugene Bossart, her excellent accompanist, played solo numbers by Weber and Liszt with fluency and expressiveness. . . . Dorothy Franklin offered a fine and well thought-out program in her debut piano recital with bigger works by Handel, Brahms and Bartok, and three Toccatas by Schumann, Bach and Prokofieff. She not only is technically adept but is a musician of taste and great interpretative gifts. . . . Pianist-composer Richard Cumming's expressive means have developed considerably since he was heard here last. His own Sonata (1951) is, if not of great depth, nevertheless quite substantial and melodically inventive. He also played Ernest Bloch's Visions and Prophecies, Beethoven's Sonata in E flat major, op. 31, No. 3, Debussy's Children's Corner and a group of pieces by Byrd, Purcell and Lully on the clavichord, projected crisply and with sensitivity to style and intent. . . . The San Francisco String Quartet gave its second concert with Alice Morini the fine, eminently musical guest artist in Brahms' Piano Quintet. This work was preceded by Mendelssohn's Quartet Fragment, op. 81, and the Second Quartet of Frederic Jacobi, each accomplished and beautifully representative of its time. . . . Cecily Arnold and Marshall Johnson provided a stimulating evening with old music played on old instruments at the San Francisco Museum of Art. Much in the same vein was Suzanne Bloch's first San Francisco recital at the Music and Arts Institute. Her comments, scholarly and charming, made renaissance music and its instruments, lute, recorder, virginal, come alive and demonstrated their rather direct influence on many contemporary endeavors.

Pacific Opera Company's Series

The Pacific Opera Company's spring season here has been a successful one, since obviously many more people love the well-known Italian masterpieces than tire of them. They are offered at reasonable prices, and the Opera House was sold out for almost all performances. In addition, this group under the seasoned musical leadership of Arturo Casiglia always manages to introduce some young, new singers worth our attention. Graciela Silvain, an Argentinian coloratura, has a warm, spectacularly clean voice and her Lucia di Lammermoor also revealed her as a gifted actress. Giulio Gari as Edgar brought to the part a refreshingly healthy approach and a very well-trained, supple tenor voice. Louis Roney sang Alfredo in La Traviata and Turiddu in Cavelleria Rusticana and showed some fine vocal gifts. Other singers on the Pacific Opera Company's roster, heard here before, were Lucia Evangelista, Bonnie Murphy, Alice Ostrowsky, Evelyn Tanner, Emogene Cornwell and Colin Harvey, Charles Goodwin, Frank Cappelli, Francis Barnes, Antonio Soljenich and Danielo Bernarducci.

Mills College Presents New Score in Production of Yeats

OAKLAND, CAL.—A new score by Harry Partch was used to accompany Mills College's superb production of W. B. Yeats' version of Sophocles' King Oedipus on March 14, 15 and 16. The instruments created especially for the occasion included huge structures built of redwood, spruce and mahogony blocks, "cloud-chamber" pyrex bowls, guitars with ten strings and plastic rods, a Greek monochord elaborated into 44 strings, a chromelodeon reed organ with a continuous 43-tone scale, a lithera of 12 strings patterned from an ancient Greek vase, a half-size cello and one with a paper finger-board.

Mr. Partch wrote the score especially for this occasion, having conferred with Mr. Yeats in Dublin several years ago, later developing his ideas at the University of California Cyclotron and at the University of Wisconsin, where he was aided by Carnegie and Guggenheim fellowships.

Months of training in the 16 various new instruments preceded the premiere, which demonstrated a daring departure from tradition. The results, nevertheless, turned out not as exotic as expected. The music while strange, haunting and ofttimes oriental, blended so perfectly into unity with speech and dance that tragic emotional effects were greatly intensified.

This orchestral ensemble was an integral part of the stage setting. The choral utterances were mostly on syllables, a single spokesman, William Darrell Bond, telling the tale. Choreography by Edith Weiner, disciple of Martha Graham, was designed effectively to intensify the moods of grief and terror.

Allan Louw appeared in the title role of King Oedipus; Rudolphine Radil, Jocasta; Robert Hood, Creon; Bruce Cook, Ian Zellick, Gregory Millar in other parts. Arch Lauterer was the capable director. MRS. FRANCIS H. REDEWILL.

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NEW PUBLICATIONS IN REVIEW

NEW BOOKS

Beethoven, Self-Revealed

Beethoven, Letters, Journals and Conversations, edited, translated and introduced by Michael Hamburger (Pantheon Books, 282 pp. $3.75.) "Inside Beethoven" would be a fitting title for this revealing book in which the famous composer is his own spokesman, telling in his own words the story of his tumultuous life, details of which are verified by contemporaries close to him, and objective enough to give their observations the necessary authenticity. This is a Beethoven book made up of documents, on which the reader may construct his own biography of the master.

One of the most interesting parts is the letters written by Beethoven and Goethe to each other. To have a glimpse into the relationship of two towering personalities of their time, who were basically as different as fire and water, and to see this divergency buried under the amenities of convention, gives to the reader ample reason for amusement.

Beethoven himself unbends in many of these letters, and one sees behind his words the tortured soul, unhappy but proud, always trying to be kind to his fellowmen. The book also contains an excerpt from the oration of Grillparzer at Beethoven's Funeral. This volume is a lively and worth while addition to the ever-mounting Beethoven literature. H. W. L.

NEW MUSIC

Wind Ensemble: Trio for three trumpets, or clarinets, in B flat, by Alexander Tcherepnin, is a short and simple, pleasingly rhythmic work in three movements, consisting of an Andantino, a Vivace and an Alla Breve section. Attractive for use by professional or student ensembles. Edward B. Marks Music Corp., $1.50.

Flute and Piano: First Sonata, by Bohuslav Martinu, is a richly exotic and pleasing work in quasi-folk style by the noted Czech-American composer. It is dedicated to Georges Laurent, and includes three movements of spirited sort, with a plaintive Adagio as a center section. The time signatures change with rapidity at times. Though some chromatic runs in the higher altitudes are required of the flutist, it is the pianist who is called upon to perform the more heroic feats of ostinato and extended chord work. A highly complex score in a rhythmic sense, but one offering considerable interest to mature and proficient performers versed in modern music. Associated Music Publishers, Inc., $3.

Men's Voices: Sometimes I Feel Like a Motherless Child is a new and highly effective arrangement by Parker La Bach, of the poignant spiritual, for TTBB, with tenor solo. This has some exquisite harmonization, and is a "sure-fire" number for almost any program. Syracuse University Press, and Mercury Music Corp., 20c.

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Song Book: Songs of the Confederacy, edited with an introduction by Richard Barksdale Harwell, includes 39 numbers associated with Southern history and folklore. The stiff-cover, 112-page book has a notable period flavor, and reproduces the old notes and text as printed. Daniel Emmett's Dixie's Land, as it is known here, is followed by The Bonnie Blue Flag, My Maryland, The Confederate Flag, God Save the South, Strike for the South, Southrons' Chaunt of Defiance, Virginian Marseillaise, The Cross of the South, Our First President's Quickstep (dedicated to Jefferson Davis), Gen. Lee's Grand March, The Beauregard Manassas Quickstep and many other works. A rich mine of Americana of this particular period, the volume includes some inimitable cover drawings from music of the day. Broadcast Music, Inc., N. Y., Associated Music Publishers, Inc., agents, $3.95.

For Piano: Sonata by Mana-Zucca. Four movements comprise this 32-page work of sweeping melodic lines with a touch of modern coloring. The opening Allegro Con Spirito flows easily, with animated triplets prominent, and has a strong conclusion in extended chords. The second is an Andantino of simple melodic cast, brief, and with a lyric warmth. The Presto-Scherzando in 12-8 time, has an impish character, perhaps the most effective of the movements. The finale is an Allegro Energico with a thematic subject of considerable vigor. In sum, a conservative opus, with engaging lyric quality, for moderately advanced pianists. Congress Music Publications, Miami, Fla., $2.50.

Reviewed by Henry Harris

Piano: Fantaisie et Toccata, by Bohuslav Martinu. This work is a significant addition to modern piano literature with the first half a series of impressive musical utterances as a true improvisational fantaisie, and the toccata a driving rhythmic force. The music, very contemporary and vital, has a richness and ringing sincerity such as is achieved in a great Bach work. Extremely difficult, some 14 minutes playing time. Associated Music Publishers, Inc., N. Y., $3.50.

Two Pianos: Chess-Serenade, by Vittorio Rieti. This unusual title seems to fit this suite of 5 pieces because of the give-and-take, the challenge and answer which comes between the two instruments as a kind of dialog. The writing is always clean-cut and never overladen with superfluous notes, the style graceful and appealing so that this may serve as a major work on a recital. Associated Music Publishers, Inc., N. Y., $6.00.

ISCM Concludes N. Y. Season

The International Society for Contemporary Music, U. S. Section, Forum Group, gave a concert at the McMillin Theatre on the evening of March 16. Included in the program were a Trio by André Casanova, Four Songs by Michel Philippot, a Composition for Piano by Seymour Shifrin, Three Songs, op. 25, and Three Spiritual Folksongs by Anton Webern, and Seven Poems by Chou Wen Chung. The Webern works had their first performance anywhere, all but one being in MS., and were sung by Bethany Beardslee, soprano.

League of Composers' Concert

The League of Composers' last seasonal concert, at the Museum of Modern Art on March 9, offered one of the most interesting programs by the organization this season. It was devoted to European and American contemporary music of different vintage. In its variety, the bill was highly pleasing and enlightening. It began with Jean Francaix's Quintette à Vent played by the New Art Wind Quartet (Murray Panitz, flute, Melvin Kaplan, oboe, Algo Simonelli, clarinet, Tina di Dario, bassoon, and Robert Taylor, French horn). The grace and colorfulness of this composition have not dimmed since its first performance by the same ensemble in 1951. With understanding, colorful touch and imagination, Grant Johannesen played Poulenc's Six Improvisations, Book II (1934).

Two World Premieres

The world premiere of Jerzy Fitelberg's Concerto da Camera followed. This composition, commissioned by the Koussevitzky Music Foundation, was delivered two days before the composer's untimely death in 1951. It is serious in content and almost ascetic in sound. The three movements are concisely constructed. Only the second—Elegy—has melodic appeal; the other two are woven around rhythmical patterns. Isaac Stern and Alexander Zaikin, at the piano, were the expert players.

Dellapiccola's Sonatina Canonica (1946) su Capricci di Paganini is a diverting piano piece. It was played with consummate dexterity and elegance by Mr. Johannesen. The program closed with the world premiere of Gail Kubik's musical sketch, Boston Baked Beans (1950). This short scene, with its thin dramatic and music content, was performed with gusto by Shirley Emmons, soprano, Lee Cass, bass, Cloyde Williams, clarinet, Ted Weiss, trumpet, Stewart Sankey, double-bass and John W. DeLacy, piano. Morton Siegel was stage director, Frederick Waldman, conductor. H. W. L.

Balogh in Debussy Premiere

Erno Balogh gave the first Baltimore performance of the Debussy Fantasie for Piano and Orchestra with the Baltimore Symphony under Reginald Stewart on Feb. 27. In the same concert he played the Cesar Franck Symphonic Variations.

Branscombe Works Heard

Several compositions of Gena Branscombe were presented on WNYC's annual American Music Festival. Carolyn Chrisman, soprano, gave a first radio performance of Miss Branscombe's Airmen, and sang the soprano solo, For He Shall Give His Angels, from the composer's new choral setting of the 91st Psalm on Feb. 13, with the composer at the piano. Jane Allen, soprano, sang Across the Blue Aegean Sea and Happiness on Feb. 16, also with Miss Branscombe assisting at the keyboard.

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BERNICE FROST SAYS...

THE PARENTS ASK "WHY?"

For once we find that the parents are right. Too often we blame everything on the lack of cooperation in the home and of understanding on the part of the parents, especially those of younger piano pupils. Now come several letters from parents, all asking why their children have to work so long on a solo in order to prepare it for recital or for auditions.

A recent cartoon in a New York daily newspaper so tersely represented this situation that, for the writer at least, it lost all sense of being funny. It showed the father angrily leaving the living room with the young daughter, of perhaps nine, at the piano. With tears streaming down her face, she says to her mother: "He says he never wants to hear it again, and it's taken me a whole year to learn it."

Could it be that this shows the feelings of many, many parents as they approach the springtime and the annual recitals, auditions and tournaments? It certainly represents the feelings expressed in these letters.

Who can blame the members of the household for being angry, resentful, discouraged and even cynical when they have had to listen for months and months to the same struggling strains?

Try Something Simpler

The answer to all similar cases is simply that the teacher has given a solo much too difficult for the pupil. Every teacher has made this mistake, but soon learns to judge the musical capacity of the pupil. Some teachers, however, continue to try and force accomplishment, and think it will come out all right this time. Anything that is a little wrong is wrong all the way through.

Of all the mistakes a teacher can make—and who of us doesn't make them?—this is without doubt the worst, if only for the reason that the child has to shoulder the onus. The fellow students, the audiences and the families all blame the performer. Only the wise judge in a contest or audition will know exactly who is responsible for such an error.

Progress Easy and Gradual

Teachers do not willfully assign too difficult music; they are perhaps too ambitious for their pupils or misjudge their working ability.

No pupil should take a year to learn any solo unless he is in the advanced years of study. The average solo memorized and ready-for-public performance should be finished within two or three months. On this basis the teacher should select the solos, and then go on from this stage.

Correctly chosen music should progress so gradually that the pupil is never aware of any overwhelming difficulties. Accomplishment will then be a matter of ease for the pupil and a pleasurable experience for the family.

Dulling the Ear

What do you think of playing with a pupil as he works at his lesson, performing the melody one or two octaves higher? A teacher friend thinks this is the only way to teach the rhythm and dynamics, and I am inclined not to agree. Will you settle this for us?

Y. N., Pa.

This is one of the worst teaching ideas there is. Your friend should change her procedure for awhile, and she will soon realize how unmusical and unpedagogic her procedure is. It dulls the ear, forces a hard tone, besides teaching nothing at all.

Rote Work

Should rote playing be used with any but very young pupils? I have been doing some of this with adult beginners and find the results excellent.

H. V., Idaho.

Rote playing can be very helpful for all ages of beginners. But be careful not to use too much of it with older pupils, as it can retard the reading processes.

Adult Student

Should I accept an adult beginner who will have only one half-hour lesson weekly and can practice only twenty minutes daily? Will she not become discouraged with the slow progress which must necessarily be made? K. B., N. Y.

If this adult knows that her progress will be very slow and will agree to continue the lessons for at least six months, it may work out well. With a few scales and repertoire embodying all the technical needs and one sight reading number each week, something worth while can be accomplished if the student stays with it.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

NOCTURNE, op. 19, No. 4, by Tchaikovsky, arr. by L. Jorda, 40c. A minor key melody in plaintive mood, in simplified setting which does not lose sonority. Well suited for older pupils using serious material. Grade 3. SNOWFLAKES, by S. E. Saxton, and FAIRY BELLS ARE RINGING, by Mildred Hofstad, 35c each. The first piece, besides being entertaining, makes a good study for grade 2 with staccato touch in the right hand and chord progressions in the left. The other, for beginners, uses all black keys with hands alternately playing notes. OUR STAIRWAY, by A. L. Hale, 35c. Again for beginners, with easily grasped patterns of notes and large type. FAIRY LULLABY, by D. R. Emery, 50c. A piece for ensemble of three pupils at one keyboard with attractive effect. Grade 2. G. Schirmer, Inc., N. Y.

PIANO COURSE, Bks. 5 and 6, by Maxwell Eckstein, 75c and $1. Continuing the instruction of the other books of this series, this course uses material from folk sources and classics which are arranged for the pupil's mental and finger grasp, plus of course some conventional teaching pieces which are unaltered. The range of pieces should create and hold interest. VALSE MINIATURE, by V. Rebikoff, 30c. A graceful, flowing rhythm in a piece both melodic and harmoniously rich. Grade 3, ed. by Eckstein. Carl Fischer, Inc., N. Y.

The New Jersey Chamber Music Guild, formed under the direction of Samuel Applebaum, president, and Marion Stern, vice-president, gave its first concert.

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Up and Down the Guild Keyboard

DOROTHY WHITE will give a performance of "Fun with Music" at Carl Fischer Concert Hall, Saturday afternoon, April 26, sponsored by Iri Allison, president of the Guild. Miss White recently was heard in a program at Eastman Theater, Rochester, N. Y., with the Rochester Symphony.

By Grace White

Dr. Iri Allison has announced the names of the judges of the International Recording Festival. Thirty-eight artists submitted records. These were judged in Chicago by Bessie Ryan, chairman of the entire recording competition; Dr. Arthur Becker and Dr. Hans Rosenwald. Fifteen artist recordings were selected. Dr. Sergei Tarnowsky in Los Angeles has accepted the task of the final ranking of one to fifteen. Judges of the remaining twenty-four events, comprising some 1100 recordings in all, are: Clarence Adler, Guy Allen, Chester Barris, Theodore Bergman, Carl Berggren, Alice and Cecil Berryman, Few Brewster, Lydia Buchanan, Carl Beutel, LeRoy B. Campbell, Robert Carter, Franklyn Carnahan, Walter Charmbury, Dorothy Doll, Doris Frerichs, Arthur Hice, Ejnar Krantz, Leo Lawless, Elizabeth Newman, Estelle Ruth, Dora Schroeder, Stanley Sprenger, Shirley Shaffer, Jessie Deane Trulove.

Dr. Allison writes with enthusiasm of the 600 who attended the Guild Day programs, Feb. 28, at the MTNA convention in Dallas. The program was printed on this page in the Musical Courier's Jan. 1 issue, and the convention as a whole is reviewed by this magazine in the present issue.

There are now 400 centers in the United States where Guild Auditions are held. In a few cases this includes two or more centers in large cities. Chairmen report increased enrollment.

In the Colleges

Rollins College, Winter Park, Fla., again announces a $1,000 Music Scholarship based on musical excellence and high academic standing, with the stipulation that the candidate must be a pupil of a member of the National Guild of Piano Teachers. For details, write to the Director of Admissions.

The University of Arkansas, Fayetteville, has added Guild Auditions as part of the Spring Festival, April 18 and 19. Dr. Frances Benward, Digby Bell, and Robert Smith of the faculty joined the Guild.

News of Guild Members

Lonny Epstein has been elected new president of the Carl Friedberg Alumni Association, whose membership contains many Guild prizewinners.

Clarence Adler always has much professional activity stemming from his studio. His famous two-piano team (who met while studying with him), Loretta and Murray Dranoff, recently played the 50th concert in their 1951-52 season on a Western tour under Columbia Artists Management. Betty Smith played at Twentieth Century Club, Buffalo, and Peekskill, N. Y. Paul Hersch gave a recital in Poughkeepsie.

Barton Cantrell, Texas Guild Prizewinner of a few years ago, is now part of New York musical life. His operetta, The Duenna based on the play by Sheridan, was produced at Princeton Music Drama Workshop, and he has had a recent Southern tour with Angelene Collins, soprano.

William Kuhn, pupil of Hazel Griggs, played a Haydn concerto with the Yonkers Symphony Orchestra at a benefit for the Scarsdale American Legion.

Dorothy Noble Lord, Guild chairman of St. Louis and adjudicator for the Guild, issues a studio publication called Musette. Emphasis is placed on the art of listening, with a wholesome use of tape-recorder and comparisons of pupil's playing wtih artist recordings.

Mme. Sturkow-Ryder continues her enthusiasm for San Francisco, where she is playing for the San Francisco Musical Club every month.

Each year the Associated Music Teachers League, of which Rose Raymond is the guiding spirit, gives a recital in Town Hall for pupils of their members. In the rules, which have just been mailed to us, is this stipulation: "No abridged or simplified arrangements of original compositions will be accepted. It is the quality of the performance, and not the quantity, that the judges are interested in."

Josephine Fry spoke on a Plan for Certification, Feb. 28, at the Brooklyn Academy; March 9 at the Northern New Jersey Educators' meeting, and March 30 at the National String Festival. . . . Dorothy and Sidney Morrow offered a Piano Ensemble Recital at Carl Fischer Concert Hall. . . . Mr. and Mrs. Franklin Jones (Ruth Bradley) gave a cocktail party in their New York town house for Mr. and Mrs. Henri Arcand of Portland, Ore. . . . Alice Hackett presented Polly Kaderabek at the Women's Club in Fort Dodge, Iowa. . . .

ESTHER FERNANDEZ, pupil of Rosina Lhevinne, won a Guild artist prize last year and has been winning awards ever since. Her Town Hall debut was an award of the New York Madrigal Society. Immediately preceding that she won the Hour of Music Award and a Brooklyn Museum appearance, including a WNYC broadcast. Miss Fernandez was a five-year Scholarship winner at Juilliard and has been heard extensively in California.

May Etts was the only New York City Guild member who went all the way to Dallas for the convention. Edna Johnson represented Boston. . . . Ernesto Berúmen is consultant for the Rockville Music Center, Edith McIntosh, director. . . . Russell Lanning and Rosalyn Tureck were seen lunching at Juilliard, mixing spirited discussion of Bach ornamentation with ice cream. . . . Allen Rogers recently appeared at the Chaminade Club in Providence and at the Brooklyn Academy. . . . Jeanne Schlegel, who was once a little piano pupil in Philadelphia, is a member of the company presenting Of Thee I Sing, which will open May 1 in New York.

For the Piano Teachers Congress in April (Ann Chenee, president), May Etts will speak on The Influence of Concerts on Teaching, Claude Monteux and Allen Rogers will play Bach and Hindemith short Sonatas for Flute and Piano, and James Reistrup of Washington will speak briefly on The Challenge of Music and play his compositions.

In Re American Works

What has become of those American compositions?

The youngsters who once played as little "elementaries" and "intermediates" are voting in the 1952 Presidential election, and some of them have become serious professional musicians. Throughout their auditions they were required to play "at least one composition by an American composer."

Recently five pianists gave recitals under Guild auspices at the Dallas convention, and not one played an American composition. Any number of former Guild Artist winners presented New York, Chicago, and West Coast recitals this season, with scarcely any work by a composer of the U. S. among them.

Guild members are, of course, not the only ones who share in this regrettable trait; the tendency to neglect our creative product is all too prevalent throughout these United States. We all know—but are too prone to forget—that there are many good American composers; once in a while one of their works breaks through the wall of performer neglect, and as a result our programs have for a time a refreshing bit of novelty. May this happen more often.

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SUMMER SCHOOL PLANS

(Continued from page 13)

of the college music department, gave the first program, which included the Cantata No. 65 (Sie Werden Aus Saba) by Bach and The Heavens Are Telling from Haydn's Creation, Negro spirituals, The Deaf Woman's Courtship (Siegmeister) and lighter numbers, as well as Nicolai's Merry Wives of Windsor overture by the orchestra. The Fort Wayne Philharmonic, Igor Buketoff, conductor, gave its concert on March 11, and Mr. Yarborough offered violin music on March 21.

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Edwin Hughes' Master Classes

Edwin Hughes will conduct a six-weeks' Master Class for pianists and teachers in New York, July 7 to Aug. 16. The session will include private lessons, class lessons, lectures and recitals, and will be open to players and auditors.

Seven members of Mr. Hughes' 1951-52 class were engaged for appearances as soloists with orchestra during the season. These included Jeannine Romer (Atlanta Symphony), Godfrey Schroth (Trenton Symphony), Josephine Caruso (Yonkers Philharmonic), Jayne Winfield (North Carolina State Symphony), Alberta Childs (Butler, Pa., Symphony), Barbara Mugno (Paterson Philharmonic), and Dixon Thomas (Babylon, L. I., Orchestra).

Solo appearances of members of the 1951-52 class during the latter months of the season include those of Josephine Caruso at the Pen and Brush Club, New York, and in Albany, N. Y.; Mary King in Milwaukee and at the Huntington Museum, Huntington, L. I.; Godfrey Schroth at Rosemont College, Philadelphia; Rosine Nocera in Plainfield, N. J., for the Woman's Club of Branford, Conn., and the Leschetizky Association in New York; also broadcasts over WNYC by Josephine Caruso, Godfrey Schroth and Rosine Nocera. Jacques Tait played a recital at the National Gallery in Washington, D. C., and William Holden a program at the Dmitrieff Studios. Josephine Caruso has won the "Hour of Music" award, and with it an appearance at the Colony Club, New York City, in the fall.

Mr. Hughes will hold a master class session at Sullins College, March 31, and will be the judge of the piano contest of the South Carolina Music Festival April 2.

Allison Music Colony Plans

ALLISON'S WELLS, WAY, MISS.—The Allison Music Colony extends this year from July 11 through 20. The teaching staff includes: piano, LeRoy Anspach; organ, Cochrane Penick; voice, Eloise Temple Anspach; violin, Theodore Russell. Ted Russell is the colony's director. There will be an informal al fresco recital each night.

COMING EAST . . . The Hungarian Quartet, the members of which held a residenceship at the University of Southern California for the past three years, plans to move East at the conclusion of a European tour, which extends from September to December, 1952. L. to r., top row: Denes Koromzay, viola. Vilmos Palotai, cello: second row: Zoltan Szekely, first violin, and Alexandre Moskowsky, second violin.

Teaching Notes

Helen Maggia, mezzo-soprano, who gave a town Hall recital on March 15, has had her entire vocal training with Fanny Cleve.

Charlotte Sand, one of the numerous young pianists studying with Maria Carreras, was soloist with the Center Symphonette under Herman Fiedler in Atlantic City, N. J., playing the Mozart Piano Concerto in D minor ,and four solo numbers by Chopin, Dohnanyi, Poulenc and Debussy. Mme. Carreras will teach all summer at her New York studio.

The third concert in the faculty concert series at the New York College of Music featured Anne Roselle, soprano, and Adele Marcus, pianist, on March 26.

Playing of Mordents Offers Problems

By Effa Ellis Perfield

Teachers and students are sometimes perplexed by the confusion of names and signs applied to "mordents" and "inverted mordents."

Forget the names and . . . forget which sign is for the "mordent," and which is for the "inverted mordent." When you see either of these signs, determine the resolution-tone and . . . be guided by that. If the resolution tone is *above* the note over which the "sign" is written, this . . . "bite out of a trill" starts *on* the given note; progresses to the note *below* the *given* note; then comes back to the given note (on C the playing figure would be CBC).

If the resolution-tone is *below* the note over which the "sign" is written, start on the given note; progress to the note *above*, then come back to the given note (on C the playing figure would be CDC).

Be careful about the rhythm. It is not a triplet. Prepare the rhythm by the following:

1. Use four 16th-notes, tap and count 1, 2, 3, 4 and feel a quarter-note-beat. Do this until the feeling of four 16th-notes is maintained.
2. In the place of the first 16th-note, tap two 32nd-notes, and continue to tap the other three 16th-notes and count 1 ta, 2, 3, 4.
3. Tap the two 32nd-notes, then tap only the next 16th-note and hold it for the other two 16th-notes.
4. The final notation will be two 32nd-notes and one dotted eighth-note.
5. The first 32nd-note is played on the beat, and its tonal quality is resonant and . . . perhaps pronounced.
6. If the last note of the "playing figure" is played on the beat, the 32nd-notes will sound like grace notes.
7. Sometimes the notation of the rhythm is transposed by augmentation to two 16th-notes and an eighth-note.

Be careful not to consider "mordents" and "prall triller" as being the same.

The "prall triller," marked "tr," uses an even triplet of 16th-notes followed by an 8th note.

One may apply the above directions to any authentic "editions."

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